THE SHAKESPEARE ASSOCIATION BULLETIN

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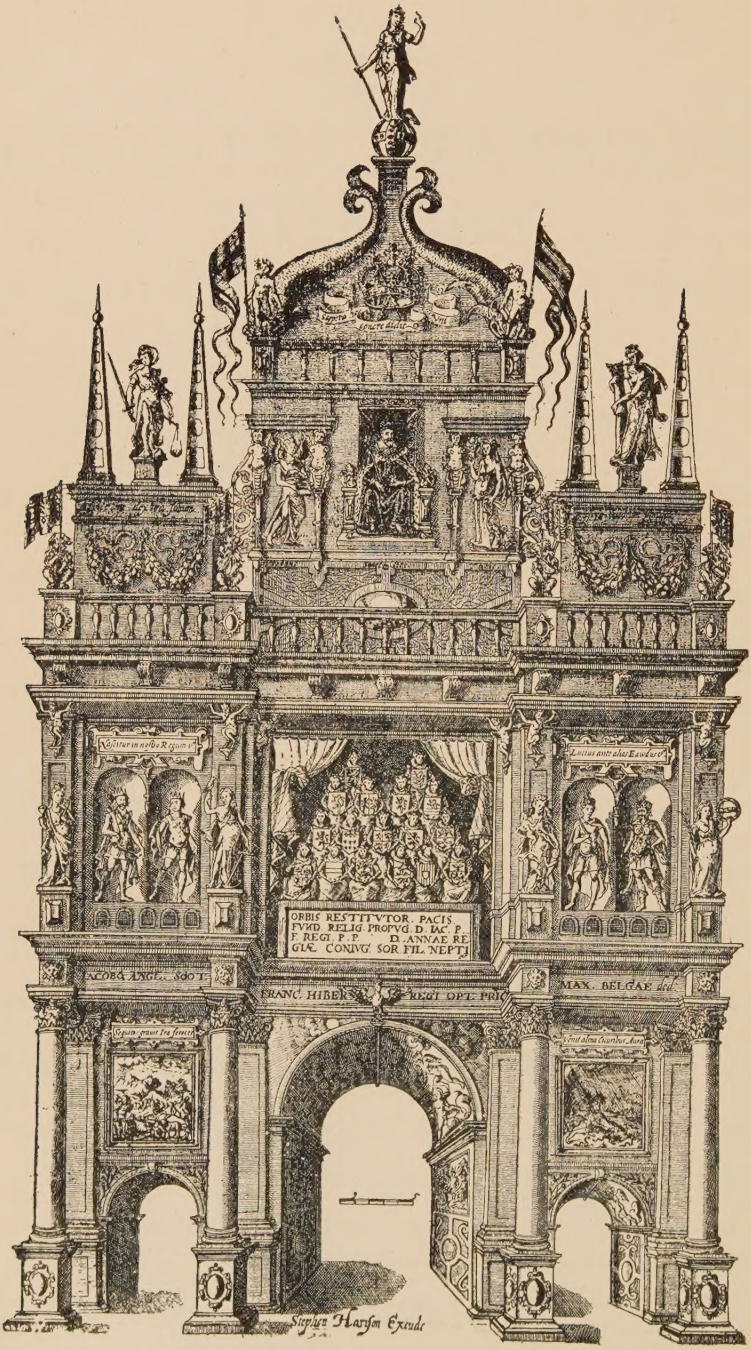

One of arches under which Shakspere paraded on March 15, 1604, at the official entry of King James into London

FLYTING IN SHAKSPERE'S COMEDIES

By MARGARET GALWAY

FLYTING is the oldest of all laughter-provoking devices in native English drama. It appears with the first comic scene—that little addendum which a Towneley playwright introduced into the Bible story by representing Noah's wife as mulishly disinclined to enter the Ark. Although on this famous occasion the irate couple descend to hard blows, it may be observed that they couch their adverse opinions of each other chiefly in the form of innuendoes. This phenomenon of insinuation, as against plain statement, constantly reappears in literary slanging matches between men and women who have not passed altogether beyond the bounds of social obligation, and it divides flyting into two types, the direct and the indirect. If one accepts Mr. J. Y. T. Greig's plausible theory of the sources of laughter in comedy, as fundamentally the exposure of natural impulses which convention schemes to conceal, then the comic value of flyting, particularly of the direct kind, will be obvious. It strips the conventional veils from the actuality of people's opinions of one another. It also exhibits good vituperation—a verbal exercise which may be raised to the status of a minor art. The purpose of these notes is to indicate the extent and the nature of Shakspere's use of flyting as a comic device, with a view to gaining some light on an aspect of his dramatic workmanship which, apparently, has not received much attention.

The dictionary definition of "flyting" as a railing or quarrelling does not entirely preclude cases in which the railer performs in the absence of the person railed at. But in general it may be said that literary flytings are interviews in which uncomplimentary assertions or suggestions are made by one or more of those present about one or more of the others. Shaksperian flyting falls into the two traditional divisions of plain statement and insinuation, the first being the typically masculine and the second the typically feminine method. Under the heading of *plain statement* come the flytings in Shakspere's comedies (including the Falstaff scenes of *Henry IV*) between men of any class; and between men and women, one of whom belongs to the lower class.

These flytings range in type from (1) the major variety, such as the close-packed epithets of Prince Hal for Falstaff (e.g. *I Hy IV,* II, iv, 490-509), through (2) the minor variety, such as Lucetta's brief but fiery outburst against Dromio of Syracuse (*Errors,* II, ii, 196-205), to (3) a number of modified forms, such as Prospero's dispersed meditations on Caliban (*Temp.,* II, ii, 313-375). Under the heading of *insinuation* come, as an exception, the scorching innuendoes of "Mistress" Thersites against Ajax and other men (*T&C,* II, i, 8-59, IV, i, 4-74, etc.), and, as the rule, all hostile exchanges between men and women of the upper class. These last are almost invariably part of the dramatic fare wherever Shakspere's lords and ladies meet in playful mood, and they therefore constitute possibly the bulk of the flyting in his comedies. But such merry wit-combats, being too elusive for detailed analysis, will be passed over here with only the following brief comment.

In his lord-and-lady flytings, with one interesting exception which will be noted presently, Shakspere proceeds by the more polished method of innuendo. Even Petruchio, past master of the art of vituperation, as he shows himself to be in his dealings with men, never directly calls Katherine anything worse than "wasp" in the most unconventional of courtship scenes (*Taming,* II, i, 183-326). And she, who might well have been forgiven for calling so strange a wooer a coxcomb, merely implies that he is one by asking, "What is your crest? A coxcomb?" Over and above her series of indirect accusations in this context, and a few minor ones elsewhere, it requires only a stinging remark to a servant (IV, iii, 31), another to Hortensio's widow (V, ii, 31), and the delivery of three slaps, one each to Bianca, Petruchio, and the servant, to complete the dramatic illusion that Kate is the very devil to tame. Her reputation as "an irksome brawling scold" far exceeds her actual performance. But this only indicates that Shakspere knew, and put to good use, the trick of surrounding a little flyting with so heavy a mist of comment by spectators as to make it appear much larger than life-size. The impression of the "merry war" in *Much Ado About Nothing* is likewise enlarged by what others than the combatants say about it. Beatrice and Benedick

are doubtless the most sparkling protagonists of this oblique kind of abuse, but the hostilities between Katherine and Petruchio represent in its most exaggerated form the whole type of courtly inter-sex flyting in Shakspere. It is only men and women of the order of Pistol and Doll Tearsheet who put one another "under the adoption of abominable terms."

In Shaksperian comedy there are thirteen comic flytings of the direct, full-fledged, major kind. All of these are enumerated in the appended list. It should be noted, however, that six of them occur in the two parts of *Henry IV*. In Part I there is a combat between Falstaff and the Prince in their proper persons (II, iv, 251-274), and another between the same pair with the Prince in the rôle of King Henry IV and Falstaff in the rôle of Prince (II, iv, 490-509). During the brief episode of the robbery on Gadshill, Falstaff creates an atmosphere of terrific flyting by means of a few well-chosen words addressed to the Travellers (II, ii, 87-97). In Part II Prince Hal contributes comparatively little to the non-historical scenes, but his loss as a comic character is in one respect well compensated by the gain of Mistress Tearsheet. The fact that she, like the Prince, has a genius for invective suggests that the flyting in the first part of the play had been popular, and that in the sequel Shakspere deliberately balanced the necessary suppression of Hal's vituperative gifts by an elaborate display of Doll's.[1] She slangs Falstaff (II, i, 55-66) and lifts up her voice in tune with that of the Hostess, first against Pistol (II, iv, 130-204) and then against the Beadle (V, iv, 1-35). The one exception to Shakspere's observation of social etiquette in the flytings between lords and ladies occurs in *A Midsummer-Night's Dream* (III, ii, 257-330). There Lysander, "this lack-love kill-courtesy" as Robin calls him, preposterously berates poor Helena, while she, in spite of her distraction, does not forget that the surest defence consists in attack. Shakspere's literary manners were always elegant, and it is possible that he was hinting at the excep-

[1] Some points of considerable interest might emerge from a detailed comparison of Shakspere's comic technique in the two parts of *Henry IV*, with an eye to such matters as his variation of the devices which the historical material, etc., prevented his repeating.

tional nature of this dialogue when he caused Puck to chuckle gleefully, "This their jangling I esteem a sport." Most terrific of all the flytings are those in *Troilus and Cressida,* but they are so bitter that a modern reader finds them painful rather than amusing.

Besides the thirteen major flytings in Shakspere's comedies, there are at least seventeen minor ones, either milder or briefer, most of them arising vrry naturally in the course of the dramatic events. Two of the most quietly entertaining in the milder form occur in *Love's Labour's Lost* (I, ii, 5-99 and III, i, 2-67) where Armado and Moth vary their epithets sweetly in a contest between Patronage, embodied in fashion's own knight, and Impertinence, embodied in the diminutive page. Armado addresses Moth successively as "dear imp", "my tender juvenal" (to which Moth replies, "my tough senior"), "sweet my child", "well-educated infant", "tenderness of years", "pretty ingenious", and "most acute juvenal". Moth has his sarcastic fling at Armado with "my complete master", and later, "honest master, or rather master". The briefer form may be exemplified by Ford's furious farewell to the moving mountain of Mother Pratt's garments, inhabited, as the audience is aware, by the escaping Falstaff (*MWW* IV, iv, 193-196).

Still another group of passages, larger than either of the others, represents modifications of the full-fledged flyting. These consist in (a) anathemas dispersed here and there over the dialogue, (b) slander unwittingly delivered by the slanderer to the slandered person, (c) abuse brought accidentally or otherwise to the ears of its object by means of a letter, and (d) denunciation of absentees, or "safe" verbal bravado. All four of these modified forms exhibit the art of vituperation, which unquestionably tickled the Elizabethan palate; but the last three, by introducing it with the accompaniment of some heightening circumstance, obtain from the device at least a double comic value. On seven occasions the heightening circumstance involves the use of disguise: in *The Merry Wives* (III, ii; III, v; V, ii) where Falstaff slanders Ford masquerading as "Brook"; in *All's Well* (IV, iii) where the blindfold Lucio damns his

judges; and in *Measure for Measure* (III, ii; IV, iii; V, i) where Parolles performs wonderful feats of detraction against the Duke to his friar-hooded face. Each of these situations is steeped in dramatic irony, one of the most telling tricks of the playwright's trade. Dramatic irony is involved again in the *Love's Labour's Lost* scene (I, i, 250) in which a letter of Armado's, abusing Costard, is read in the presence of that bewildered clown. Cloten's strutting diatribes on his enemies (*Cym.*, II, i, 1-55 and II, iii, 117-136) are not only fine pieces of vituperation but also provide a soothing spectacle of human frailty, in that the persons thus provocatively addressed are safely beyond earshot. By such additional dramatic values as these, Shakspere heightens the effect of the majority of his flytings.

If we omit altogether the courtly inter-sex flytings by insinuation, the other examples of the device may be collected into one list—complete as to the major flytings by plain statement,[2] roughly complete as to the minor and modified. The major forms are denoted by an asterisk and the minor forms by a circle; the particular type of the modified forms is indicated in parentheses. The order of the plays follows the chronology of Neilson and Thorndike in *Facts About Shakspere.*

FLYTING ELEMENTS IN SHAKSPERE'S COMEDIES

	LLL	Armado *v.* Costard (Letter)	I:i:250-257
o	*LLL*	Moth *v.* Armado	I:ii:5-99
o	*LLL*	Moth *v.* Armado	III:i:2-67
	LLL	Moth *v.* Holofernes (Innuendo)	V:i:48-72
o	*C of E*	Lucetta *v.* Dromio S.	II:ii:196-205
o	*C of E*	Dromio E. *v.* Dromio S.	III:i:30-47
	TGV	.....	.....
*	*MND*	Lysander *v.* Helena	III:ii:257-330
o	*MND*	Lysander *v.* Demetrius-Robin	III:ii:401-411
	M of V	.....	.....
o	*T of S*	Petruchio *v.* Grumio	I:ii:5-19

[2] Leontes' railing at his wife, at his infant daughter, at Paulina, Antonio and Polixenes (*WT* II, iii, 67-146) is deliberately omitted, since it could hardly by any stretch of the imagination be called comic; it belongs to the predominantly tragic element of *The Winter's Tale.*

o	*T of S*	Gremio *v.* Tranio	II:i:339-341
o	*T of S*	Gremio *v.* Tranio	II:i:401-406
*	*T of S*	Petruchio *v.* Servants	IV:i:123-169
*	*T of S*	Petruchio *v.* Tailor	IV:iii:107-115
o	*T of S*	Katherine *v.* Widow	V:ii:26-32
	1Hy IV	Falstaff *v.* Prince, companions (Dispersed)	II:ii:4-50
*	*1Hy IV*	Falstaff *v.* Travellers	II:ii:87-97
	1Hy IV	Falstaff *v.* Prince, companions (Dispersed)	II:iv:127-170
*	*1Hy IV*	Prince *v.* Falstaff	II:iv:251-274
*	*1Hy IV*	Prince-King *v.* Falstaff-Prince	II:iv:490-509
	2Hy IV	Falstaff *v.* Page, and Tailor (absent)	I:ii:1-61
*	*2Hy IV*	Doll Tearsheet *v.* Falstaff, Page	II:i:55-66
o	*2Hy IV*	Poins, Bardolph *v.* Page	II:ii:80-94
	2Hy IV	Falstaff *v.* Poins (Letter)	II:ii:118-146
*	*2Hy IV*	Doll, Quickly *v.* Pistol	II:iv:130-204
o	*2Hy IV*	Falstaff *v.* Prince, Poins	II:iv:307-322
*	*2Hy IV*	Doll, Quickly *v.* Beadle	V:iv:1-35
	MWW	Falstaff *v.* Ford (disguised as Brook)	II:ii:160-328
o	*MWW*	Caius *v.* Evans	III:i:86-90
	MWW	Falstaff *v.* Ford (disguised as Brook)	III:v:61-140
o	*MWW*	Ford *v.* Falstaff (disguised as Witch)	IV:iv:193-196
	MWW	Falstaff *v.* Ford (disguised as Brook)	V:i:10-32
o	*MWW*	Masquers *v.* Falstaff	V:v:159-164
*	*M Ado*	Leonato, Antonio *v.* Don Pedro, Claudio	V:i:45-109
	AYLI	.....	.....
o	*TN*	Sir Toby, etc. *v.* Malvolio (Dispersed)	II:v:26-195
o	*TN*	Sir Toby *v.* Sir Andrew	V:i:202-214
*	*T&C*	Thersites *v.* Ajax (Partly innuendo)	II:i:8-59
*	*T&C*	Thersites *v.* Ajax, Patroclus (" ")	V:i:4-74
	T&C	Thersites *v.* Greek warriors, etc. (Soliloq.)	V:iv:1-18
	AW	Parolles *v.* Judges (disguised)	IV:iii:148-365
o	*Meas.*	Elbow *v.* Pompey	II:i:175-201
	Meas.	Lucio *v.* Duke (disguised as Friar)	III:ii:97-195
	Meas.	Lucio *v.* Duke (disguised as Friar)	IV:iii:154-190
	Meas.	Lucio *v.* Duke (disguised as Friar)	V:i:127-136
	Cymb.	Cloten *v.* enemies (absent)	II:i:1-55
	Cymb.	Cloten *v.* enemies (absent)	II:iii:117-136
*	*Cymb.*	Cloten *v.* Guiderius	IV:ii:70-100
	WT	.....	.....
	Temp.	Sebastian, Antonio *v.* Boatswain (Dispersed)	I:i:43-60
	Temp.	Prospero *v.* Caliban (Dispersed)	II:ii:313-375
	Temp.	Trinculo, Stephano *v.* Caliban (Dispersed)	II:ii:25-192
	Temp.	Trinculo, Stephano *v.* Caliban (Dispersed)	III:ii:1-162
	Temp.	Trinculo, Stephano *v.* Caliban (Dispersed)	IV:i:196-251

A glance at the above list will show that in the comedies preceding *The Taming of the Shrew* the only major flyting is that between Lysander and Helena, and its exceptional nature has already been mentioned. The *Taming of the*

Shrew is the first of a series of four consecutive plays, including the two parts of *Henry IV* and *The Merry Wives of Windsor,* in which the fun borders on pure farce. In the first three of these; that is, in *The Taming of the Shrew* and in the comic scenes of *1 Henry IV* and *2 Henry IV,* the chief slanging matches are concentrated. And they are handled in a fashion which indicates that Shakspere regarded them as a particularly important part of the entertainment. For early in the comic proceedings, in each case, there is a brief flyting—just enough to whet the appetite of an Elizabethan audience; then the same fare, a little varied, is offered again; and continues to appear at intervals, with increasing spiciness, until at the end the biggest and best variety is produced. As theatre-goers well know, these are the tactics which a good playwright regularly employs when he has a special and repeatable treat in store for his audience. This typical procedure is slightly altered in *The Taming of the Shrew.* There the biggest and best flyting, Petruchio *versus* the Tailor, occurs in the fourth act; but in the fifth act the good things of this kind which have gone before are revived in the audience's memory by an artful and economical suggestion—not an actual presentation—of terrific flyting, in the short dialogue between Katherine and the Widow. On these grounds it would be difficult to say whether, in the Shakspere canon, it is flyting that produces farce or farce that produces flyting; but there can be no doubt that Shakspere relied on ingenious vituperation as a high trump card provoking what Bergson calls *le gros rire.*

Of Shakspere's modifications of the flyting—and these are notably the work of the practised hand—by far the most outstanding is that which fuses it with the disguise device, or, in other words, surrounds it with dramatic irony. This type is adumbrated as early as *Love's Labour's Lost,* by the reading in Costard's presence of Armado's abusive letter. Again, in the major flyting in *1 Henry IV,* in which the Prince assumes the rôle of his father and Falstaff assumes that of the Prince, the "staging" of the denunciation gives it an added piquancy. But the first strikingly effective fusion of vituperation with ironic situation appears in the

Falstaff-"Brook" scenes in *The Merry Wives.* It is repeated in the long and (if one is in the right mood) extremely funny Parolles trial scene in *All's Well,* and in the three Lucio-"Friar" scenes in *Measure for Measure.* In these seven instances there is no question of the action of the play being interpreted for a slanging match: rather, the slanging in each of them is so elaborately "set" as to amount almost to a sub-plot. The action and the flyting thus become one and proceed together. Such an alliance of flyting and disguise constitutes a highly dramatic device, one which serves with a maximum of efficiency and entertainment to expose the social affectation of golden opinions. For, under cover of the accused's disguise, the accuser delivers his slander with glorious abandon and reveals his own ignominy with delectable unreserve. The disguise-flyting Shakspere discovered early; thereafter he treated it as a favourite.

He did not, however, altogether abandon on its account the use of the major type of flyting. The pure form appears again in *Much Ado About Nothing,* in the appropriately absurd quarrel between Antonio and young Don Pedro and Claudio, and in *Troilus and Cressida,* where Thersites creates in two major flytings an atmosphere of intense vilification. The last major flyting in Shaksperian comedy occurs in *Cymbeline,* when Cloten and Guiderius meet as strangers, abuse each other violently, and go off stage fighting. The abuse here is good in behalf, but its chief function is obviously to afford some sort of excuse for the reappearance of Guiderius a moment later, carrying Cloten's severed head. About these later examples of the major flyting there is a suggestion that they are not introduced wholly and solely as entertaining verbal feats but partly as aiders and abettors of some wider dramatic design.

In one form or another Shakspere employed flyting for comic purposes in the vast majority of his comedies. The "fair frays" between lords and ladies we may regard as inevitable, and some of the minor types of the device as arising equally naturally in the course of the play. But there remain at least a dozen major flytings, and still more modified forms, whose handling shows traces of the deliberate

comic artist. The full-fledged diatribes are excellent, and Shakspere undoubtedly thought them worth including purely for their own sake. As such they are extraneous entertainments which, like some of the songs, interrupt for a brief space the real dramatic action. But the flytings so employed are early, and centre in the farcial plays. In Shakspere's later periods the flytings are generally modified by some ingenious enrichment of tone or circumstance, pre-eminently by the addition of an element of disguise, and are frequently elaborated to such an extent that they constitute a not unimportant part of the total dramatic pattern. Thus we can trace the development of a tendency towards interweaving the device more closely with the plot, and towards pressing it into multiple instead of simple service. It is interesting to note that this shows Shakspere's practice in regard to flytings to have been parallel to his practice in regard to songs. For the latter, as Mr. Richmond Noble has pointed out in *Shakespeare's Use of Song,* ceased, in the hands of a skilful craftsman, to be mere extraneous entertainments and became integral and serviceable parts of their context. Shakspere, then, accepted flyting as a device that was valuable, not only because it was popular but because it was particularly helpful for purposes of comic satire, and he endeavoured, as his technical experience increased, to incorporate it wholly into the action of the play and to derive from it a maximum of dramatic effect.

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UNMERITED PRAISE OF SHAKSPERE

The kind of exaggerated laudation of Shakspere which does his reputation as an artist great injustice and which tends to discredit Shaksperian commentary is illustrated by the following quotation from an essay by a distinguished American neurologist, Professor Burr of Philadelphia. Writing in *Dental Cosmos* (June 1935), he says: "He [Shakspere] was not writing an essay on psychology [in writing *Hamlet*], but he gave a better clinic than ever a professor gave, or could give, even in the twentieth century." And here we are, notwithstanding this wonderful clinic, still disputing whether Hamlet was wholly normal, or feigning insanity, or genuinely insane (a melancholiac, or a paranoiac), or—as the present writer is inclined to believe —all three!

SHAKSPERE AND SPENSER

By ALWIN THALER

I

"GENIUS," says Emerson, "is always sufficiently the enemy of genius by over-influence. The literature of every nation bears me witness. The English dramatic poets have Shaksperized now for two hundred years." It is a challenging, because, happily, a decidedly debatable pronouncement. Happily or otherwise, I cannot even attempt to argue the case at large, though it has its bearings upon the problem with which I mean to deal here —the literary relations between the greatest and the noblest of the Elizabethans, Shakspere and Spenser. This inquiry, as I see it, is not a study in literary pathology. In reply to Emerson, therefore, I venture merely the counter-assertion that no really great poet has ever suffered from the "over-influence" of another. For the great poet—and, greatness aside, the true poet—invades his peers like a monarch and subdues them like a conqueror. Milton, for example, and Keats, and Emerson himself, were none the worse for knowing—and using—their Shakspere. As regards Spenser and Shakspere, I shall begin by exploring the general relations between them, underscoring especially those difficulties of the quest which in some measure explain the lack of an adequate study of the subject hitherto. In the second part of this paper I hope to establish the probability that Spenser's *Epithalamion,* in particular, left recognizable marks, hitherto for the most part unnoticed, upon Shakspere's memory. To present the case fairly, I shall have to touch incidentally upon *The Faerie Queene,* of which, I think, the same holds true, though the bulk and the complexities of that problem are such as to require me to reserve its systematic discussion for a later paper.

With reference to Emerson once more, let me say at once that Spenser certainly did not Shaksperize. Indeed, though the contrary used to be believed, there is not a single in-

dubitable allusion to Shakspere in his work.[1] Wilful speculation may, of course, explain this silence by over-emphasizing the differences—social, professional, and what-not, and sufficiently real so far as they go—between the busy government official who was also the philosophic dreamer of *The Faerie Queene* and the player-poet of Stratford and London. Thus it would obviously be unreasonable to expect Spenser and Shakspere to have taken such notice of one another as Milton, for instance, took of both of them. All three poets invoked Dame Memory and her siren daughters, but of the three Milton only had the advantage of time and perspective for the full assimilation of his great predecessors—not to mention a temperament peculiarly congenial to the sage and serious doctrine of the one, and a dramatic instinct quick to kindle at the undying fire of the other. Spenser's genius, in short, was not primarily dramatic, nor Shakspere's primarily ethical, in emphasis. Yet neither was disobedient to the heavenly vision; both were better teachers than Scotus or Aquinas. And both apprehended the supernal loveliness. Both, finally, loved and, in their busy careers, *lived* that drama which is ultimate reality because it is such stuff as dreams are made on. If time and place had adhered, they might have been true friends however diversely inclined; neighbors in the spirit they surely were and will forever remain.

Nor were their local habitations and interests so far apart as might at first be supposed. It is virtually certain, for example, that Spenser as a young man took a lively interest in the theatre and drama. His *Nine Comedies,* unhappily, are lost. We cannot read them, and Harvey's praise of them is cold comfort for that loss. I shall not quarrel with the general assumption that their comic spirit was probably not Falstaffian, though it is more to the purpose here to note[2]

[1] Thus the *Colin Clout* allusion to Aetion,

> Whose Muse, full of high thoughts invention,
> Doth like himselfe heroically sound (lines 444-47),

is now generally interpreted as having to do with Drayton (*cf.* Dodge, Cambridge *Spenser,* p. 810), instead of with Shakspere, as used to be believed (*cf. Shakespeare Allusion Book,* ed. Munro, I, 1; Neilson and Thorndike, *Facts About Shakespeare,* 1931, p. 61). On "pleasant Willy" of *The Teares of the Muses,* see below, n. 5 and text.

[2] *Cf.* C. B. Burke, "Humor in Spenser"; *Notes and Queries,* CLXVI, 113-15 and below, n. 54 and text.

that Spenser was by no means so congenitally lacking in humorous capacity as many have supposed. That he was interested in the theory of "true tragedy . . . the flower of wit" no less than in comedy,

> By which, of old, man's life in his likest image
> Was limnëd forth,

is proved definitely by *The Teares of the Muses*—[3]

> The thrice three Muses mourning for the death
> Of Learning, late deceas'd in beggary—

almost certainly alluded to in *A Midsummer-Night's Dream*.[4] In *The Teares* we may read Melpomene's version of the familiar *totus mundus,* "all man's life me seems a tragedy;" but also a tribute to an unnamed "gentle spirit" of comedy—perhaps John Lyly—and another to "our pleasant Willy", probably the famous comedian, Will Tarleton. At any rate, "Wylsons or Tarletons part," together with "my lorde of Leicesters, My lorde of Warwickes, . . . Ritches" and other "starteupp comedanties . . . fitt for the Theatre or sum other paintid stage whereat thou and thy lively copesmates in London maye lawghe ther mouthes and bellyes full for pence or two pence apiece," come in for lively notice in one of a series of jesting letters addressed to Spenser by Gabriel Harvey in 1579.[5] And two other letters of the same series, as the editor of Harvey's *Letter-Book* has shown,[6] contain familiar allusions to what must have been a joint attendance of the two friends upon the play (mentioned by Stephen Gosson) of *The Jew,* then acting at the Bull Theatre and the precursor of *The Merchant of Venice.*

Spenser's silence concerning Shakspere, in short, is not to be ascribed to any purposive remoteness on his part either from the theatre or from the life it mirrors. Nor were the two poets altogether remote from one another in other respects. Spenser dedicated his *Muiopotmos* to Lady

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[3] Lines 165-66, 201-02. (For various other Spenserian allusions to plays, masques, dumb-shows, pageants, etc., see Whitman, *Subject Index to Spenser,* p. 76.)
[4] V, i, 52. (See below, nn. 14, 17.)
[5] *Letter-Book of Gabriel Harvey,* ed. E. J. L. Scott, Camden Soc., 1884, p. 68.
[6] *Id.,* pp. x-xiii, 61f., 78.

Elizabeth Carey, the eldest—as he says in *Colin Clouts Come Home Againe*—of the

> sisters three,
> The honor of the noble family
> Of which I meanest boast myself to be,[7]

i.e., of the Spensers of Althorpe.[8] To Lady Carey, Spenser acknowledged himself indebted for "excellent favors, . . . great bounty," and for "name or kindred's sake" by her "vouchsafed." Now Lady Carey's husband, as Professor H. S. V. Jones notes, "was the Lord Chamberlain . . . whose company of players included no less a person than William Shakespeare." "This situation," he adds, perhaps a little incautiously, in view of the dates, "makes *more than likely* an acquaintance between the two greatest poets of the century."[9] The *possibility,* however, is supported by other facts. Spenser dedicated *Mother Hubberds Tale* to Lady Anne Compton, the second of the three Spenser sisters, and *The Teares of the Muses* to the third, Lady Strange—the wife of that Lord Strange—the Amyntas of *Colin Clout*—who was patron of Shakspere's company when Shakspere began his career about 1590, and the same lady who, as Countess of Derby, lent her name and countenance to that company on her husband's death in 1594, until Hunsdon, the Lord Chamberlain—and after him his son and successor in office, the Countess's brother-in-law—took it over. Spenser, in other words, was personally and professionally related to four successive patrons of Shakspere's company; he would therefore have heard something of its chief playwright. That he does not mention Shakspere is probably due primarily to the fact that time was against him. Spenser was Shakspere's senior by a dozen years and a secure fame: he was in no danger of over-influence! His exacting official and literary work in Ireland, and his early death, denied him any substantial opportunity to see Shakspere's work on the stage, and the publication of plays did not get sufficiently under way in time for him to have read Shakspere.[10] The dates tell the story. Shakspere was a lad of sixteen when

[7] Lines 536-38.
[8] Dodge, Cambridge Poets' *Spenser,* p. xi.
[9] *A Spenser Handbook,* pp. 111-112. (My italics. As to the dates, see below.)
[10] *Cf.* E. M. Albright, *Dramatic Publication in England;* Neilson and Thorndike, *Facts About Shakespeare,* pp. 138-39, etc.

Spenser first reached Ireland in 1580, and he was merely beginning his career when Spenser returned to London in 1590 with the first part of *The Faerie Queene* in his pocket. During his next four years in Ireland—*i.e.,* before his marriage, in June, 1594—Spenser had completed most of the major works which under other circumstances might have taken some notice of Shakspere: *Colin Clout,* the last three books of *The Faerie Queene, Amoretti,* and *Epithalamion.* All this before Shakspere had done anything more notable than 'prentice work, such as *Love's Labour's Lost, The Two Gentlemen,* and, at best, *Richard III.* And, assuming that Spenser had books sent him from England, *Venus and Adonis* (entered April, 1593) is about the only work of Shakspere he might possibly have read, for—with the negligible exception of the uncongenial *Titus Andronicus* (entered 1594)—none of the plays appears to have been printed till 1597, and none of the sonnets till 1609.[10] By 1596, when Spenser returned to London to see the second part of *The Faerie Queene* through the press, he would certainly have become aware of Shakspere, but by then Spenser had almost completed his work and had but three years to live.

Spenser, then, could hardly have Shaksperized even if he had wanted to. On general principles, I think, one might say that Shakspere could hardly have helped Spenserizing even if he had wanted *not* to. For Spenser, the poets' poet, was famous in his own golden age, when every English poet was "aglow with Spenser-worship"[11] and young Shakspere was eagerly assimilating—though not playing the sedulous ape to—all the masters. He read and remembered, we know, not only every notable man among his immediate predecessors and contemporaries in the drama—Lyly, Greene, Peele, Marlowe, Kyd, Ben Jonson, and the rest—but missed few other poets besides. From Gascoigne and Arthur Brooke to Philip Sidney and Samuel Daniel—all have been traced in Shakspere's work:[12] all, that is to say, but Spenser, who is all but left out by the commentators.

Anders, for example, in his valuable study of *Shakespeare's Books,* devotes five pages to Shakspere's relations

[11] Cory, *Edmund Spenser,* p. 379.
[12] *Cf.* H. R. D. Anders, *Shakespeare's Books,* 1904.

with Samuel Daniel, about twenty pages to Shakspere and Marlowe, and about half a page to Shakspere and Spenser.[13] "With Spenser," he writes, Shakspere "has very few points of contact." He then mentions four such points: (1) the *Midsummer-Night's Dream* passage referred to above;[14] (2) Cordelia's name (drawn, like the remaining items, from *The Faerie Queene*); (3) the expedient of her death by hanging; (4) a metaphor in *Julius Caesar*[15]—but he seems reasonably certain only with regard to the second. Traugott Boehme, in *Spenser's Literarisches Nachleben*,[16] takes a very similar position. "In his plays as well as in his poems," we are informed, "Shakspere avoided direct Spenserian influence almost entirely." This conclusion, I may add, is implied also in the almost absolute lack of Shakspere-Spenser discussion in the otherwise comfortably loquacious volumes of the Furness Variorum, and in the silent concurrence of most Spenser's editors. Neilson and Thorndike, in their *Facts About Shakespeare* (ed. 1931), while in general agreement with these views, make what seems to me a significant reservation concerning the nature or the availability of the evidence. I quote entire their remark relating to Shakspere's Spenserizing:

> "Of the greater writers of imaginative literature there is none missing from the list of those [Shakspere] knew, though . . . *the evidence is not always proportionate to the greatness* . . . Spenser is . . . alluded to in *A Midsummer-Night's Dream,* V, i, 52; and his version of the story of Lear in *The Faerie Queen,* II, x, is believed to have given Shakespeare his form of the name Cordelia."[17]

Two questions vital to our inquiry must engage our attention at this point. Is it possible that evidence somewhat more satisfactorily proportionate to the greatness—that is, to the possible range or depth—of Spenser's influence upon Shakspere may yet be made available? Second, what may fairly be expected as to the *nature* of such evidence?

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[13] *Id.* pp. 85-90, 90-101, 120-127.
[14] Note 4.
[15] IV, iii, 267:

O murd'rous slumber
Lay'st thou thy *leaden mace* upon my boy?

Cf. F. Q., I, iv, 44:

Whenas Morpheus had with *leaden mace*
Arrested all that courtly company.

[16] *Palaestra* (1911), XCIII, 64.
[17] P. 61. (My italics.)

To begin with the second—let it be said at once that in most studies of literary influence, especially of the Renaissance, one has little reason to expect certainties. Probabilities, on the whole, are as much as one has a right to look for, and reasonable possibilities which may prove cumulatively valuable are not to be ignored. And if in some cases the likenesses to be noted should appear to be not so much indications of direct influence as of common sources or analogous thought belonging to the age at large, they may still be worth observing as illustrations, in that case, of the organic unity of a noble age.

It must also be observed at once that Shakspere's greatest indebtedness to Spenser cannot be directly exhibited, though it is essential to recognize it if one is to do any justice to the rest. Renwick has justly emphasized the basic fact here. It was Spenser, he reminds us, who laid the foundations for the poets of his age,— who "set out to endow England with poetry great in kind, in style, in thought." He brought to his climatures and countrymen the learning and graces of all the ages. Better still, he grafted them securely upon the root-stock of English culture, thereby enriching without denaturalizing the heritage of Chaucer's English undefiled. "He laid these foundations well . . . for all the succeeding generations of English poets." And yet,

> "Art is an insecure business: the poet who is hailed by all the world as the poet of England and of the sixteenth century was a younger man, who worked in a strictly local and temporary form, the drama as it was evolved in the peculiar structure of the London playhouses. But Shakespeare himself might not have achieved so much if Spenser had not lived and laboured."[18]

It is my belief that there are a good many more or less specific traces—not usually recognized but perhaps capable of demonstration—of Spenser's influence upon Shakspere, and that thes emay be usefully, if roughly, divided into the following groups: (1) likenesses in characterization; (2) in situation or setting; (3) in sentiment or ideas; (4) in imagery or turn of phrasing. While I cannot give full illustration of these materials in this paper, I shall presently

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[18] *Edmund Spenser,* London, 1925, pp. 179-80.

offer a few examples of each kind in the order indicated. First, however, I must say another word with reference to certain generalities not unlike those touched upon in my quotation from Renwick.

It is difficult to *prove* that Shakspere might have been less than Shakspere if Spenser had not lived, and almost equally difficult to prove that Shakspere was definitely indebted to Spenser for certain likenesses between them in *general* ideas or in the treatment of familiar literary themes or *genres*. It will appear that some of these likenesses, though they have not yet found general recognition, have commended themselves to some of the ablest students of Spenser in our time. Renwick, Cory, and Greenlaw, for instance, in different ways, have called attention to the likeness between the two poets in what Renwick terms their "political attitude." He emphasizes, properly, I believe, the "recurrent victory" granted no less in *The Faerie Queene* than in the epic sweep of Shakspere's histories to "the trained and disciplined . . . over 'the rascal many' "; and "the necessity of stability"[19] so strongly understood in the Mutability cantos and, I may add, in Ulysses' great speech on degree and discipline in *Troilus and Cressida*. With regard also to the Mutability cantos Cory touches upon another likeness worth noting here, in spite of the fact that Spenser and Shakspere shared it with others. This transcends political attitudes and moves into larger realms. If the promised later books of *The Faerie Queene,* says Cory,[20] had "sustained even fitfully the new grandeur of the cantos on Mutabilitie . . . they would have been the utterance of a clairvoyant Prospero-mood." Or, to put it in Greenlaw's[21] terms, Spenser was "one with his greatest contemporary" in his poignant "perception of the illusion," the specious unreality of this world's seeming-substance—the cloud-capped towers, the gorgeous palaces; and of the inexorable grip of the one abiding reality—Richard II's "fearful change"[22] and Spenser's

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[19] *Op. cit.,* p. 171.
[20] *Op. cit.,* p. 360.
[21] See "Shakespeare's Pastorals," *Studies in Philol.,* XIII, 154.
[22] *Richard II,* II, iv, 11.

> Ever-whirling wheele
> Of Change, the which all mortal things doth sway . . .
> How Mutability in them doth play
> Her cruell sports![23]

Greenlaw also speaks unequivocally concerning another general likeness—the last upon which I shall touch for the moment—that between Spenser's pastoralism and Shakspere's. Even in Henry V's great speech on ceremony, for example, though that is spoken on the battlefield, he sees "the very essence of the oft-repeated idea . . . which Meliboe expresses to Calidore . . . [24] that the peasant is happier than the king; and he adds that this speech of Meliboe's is "closely similar" to the praise of country life in *Cymbeline* and to the good Duke's speech in Arden. As regards the Pastorella-Calidore episode in *The Faerie Queene,* finally, he says flatly "there are indications that it had direct influence on Shakspere." I shall return in a moment to the implications of this statement, with reference to the possible relationships between certain of Spenser's characters and Shakspere's. Meanwhile, however desirable it may be to maintain a cautious reserve, there can be no question of Greenlaw's contention that Shakspere's studies in pastoralism show conclusively his entire "familiarity with the rules observed by the best literary practitioners" in this *genre,* which Spenser, one remembers, had made his own even in the days of *The Shepheardes Calender.*

I turn now to my four groups of more specific likenesses between our poets. As regards possible likenesses in characterization, it may be in order to begin by recalling certain personages common to Shakspere and Spenser—that is to say, possessed of at least the appearance of identity conveyed by identical names. Before listing them I wish to recall also, with reference to King Lear and his Spenserian forebear, Cory's remark[25] concerning Spenser's "almost unerring dilation" in his chronicle of Briton kings[26] "of the particular episodes which have appealed particularly to later English poets from Shakespeare to Swinburne." I shall presently

[23] *F. Q.,* VII, vi, 1.
[24] *Id.,* VI, ix, 21 ff.
[25] *Op. cit.,* p. 136.
[26] *F. Q.,* II, x, 300.

show cause for my belief that the imagery and language of *King Lear* at various points may be closer to Spenser than has been thought. For the moment it will suffice to note the familiar fact that Spenser's chronicle gives considerable emphasis to the pelican daughters, "Gonerill" and Regan, in addition to Lear and his child Cordelia, whose name and death, as already noted, are identical in Spenser and Shakspere, and different in other versions of the story. Identity in name also—though this is perhaps not much more than a comfortably distant family relationship—is the connecting link between Oberon—whose realm both poets localize in "the farthest steppe of India"[27]—his "fairy queen,"[28] his jester, Puck, and their cousins in *The Faerie Queene* and *Epithalamion*.[29] Probably something of the same comfortable sort of relationship holds as between the Squire of Low Degree mentioned in *Henry V*[30] and the same personage in Spenser.[31]

So much for names. If now, the reader should ask "What's in a name?" the answer may be—a good deal, perhaps, if other things go with it. Let us mark the sequel, for there are other likenesses in this kind, though I can mention only a few here. Some of them, I think, may be more than nominal, in either sense of the word. I refer to certain characters in Spenser and Shakspere who may bear significant relations to one another though they differ in name and in some other particulars, including the degree of relationship.

One case in point, for example, which commended itself to Greenlaw, need not be more than a generic relationship. It concerns the antecedents of the melancholy Jaques, and Greenlaw certainly strikes nearer home than most who have tried to trace that mellow casuist's line.[32] Observing that

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[27] *M.-N. D.*, II, i, 69, 124; *F. Q.*, II, x, 72. 75.

[28] *M.-N. D.*, II, i, 8.

[29] Lines 341-43; on *F. Q.*, see preceding notes.

[30] V, i, 35. Professor Moore-Smith (American Arden ed., p. 212) describes Fluellen's remark as a reference to "the well-known ballad;" but *F. Q.* was also well-known to Shakspere.

[31] *F. Q.*, IV, vii, 15-18.

[32] Arthur Gray, for instance, (*How Shakespeare Purged Ben Jonson,* Cambridge, 1928) who holds that Ben Jonson was the original from whom the portrait of Jacques was drawn.

there is no Jaques in Lodge's *Rosalynd,* the chief source of *As You Like It,* Greenlaw argues that Jaques was derived from pastoral tradition as developed by Sidney in the *Arcadia* and Spenser in *The Faerie Queene.* "The extra shepherd, melancholy," he writes, "having no part in the main action yet deeply significant as one of the pastoral *dramatis personae,* the Philisides of *Arcadia* and the Colin of *The Faerie Queene*"—in the Pastorella episode[33]—"is omitted by Lodge but in Shakspere is no less a personage than the melancholy Jaques."[34] In the long run, however, Greenlaw wisely refrains from claiming too much for Spenser's Colin. Indeed, Colin's claims, granting that he was one of the "extra" shepherds anticipating Jaques, are not strong in detail, for, unlike the melancholy humorist of Arden, the Colin of the Pastorella episode is repeatedly described by Spenser as a very "jolly"[35] shepherd indeed.

I pass from Jaques to Juliet's nurse, and, by that token, to Glauce, the "aged nource" of Britomart,[36] who had fallen desperately in love with the magic-mirrored vision of Artegall. From Glauce, Cory suggests,[37] Shakspere might have drawn "faint though rare suggestions" for Juliet's nurse, if he needed any suggestions. The difficulty is, of course, that with the nurse in Arthur Brooke's *Romeus* (1570) before him he could have managed without many additional suggestions. And yet, aside from other indications—to be noted below—that *Romeo and Juliet* seems to have had further contacts with Spenser, Cory's suggestion need not be altogether beside the point. He might have mentioned also the fact the Glauce, on the subject of Britomart's love pains, talks curiously like old Montague and young Romeo himself while bemoaning his woes anent Rosaline, and, later, like the friar trying to "reason" away the anguish of Romeo's banishment.[38] At all events, Shakspere must have read *The Faerie Queene,* and he seems to have remembered it incidentally elsewhere even when it was by no means his chief

[33] VI, ix, 7 ff.
[34] *Op. cit.,* p. 136.
[35] *F. Q.,* VI, x, 16, 19; ix, 35.
[36] *Id.,* III, ii, 30.
[37] *Op. cit.,* p. 151.
[38] *Cf. F. Q.,* III, ii, 32, 36; *R. & J.,* I, i, 137; III, iv, 110-11.

source.[39] It is not impossible, therefore, that some memory of Britomart's old Glauce stuck in his mind, together with other memories of the not inconsiderable line of Madge Mumblecrusts[40] and such-like funny old crones[41] who had given the age a traditional and long-lived comic figure, venerable even before Brooke's nurse was born, but still young in spirit after Juliet's.

Another possibility of this sort is worthy of note if only because it brings us to another great Shaksperian character whose origins, in the larger sense, will no doubt always be shrouded in the dark backward of the creative imagination. I refer to Caliban—not to mention his mother, the foul witch Sycorax. Boehme,[42] with proper reserve, thinks "it must remain an open question"[43] whether the cretinous "half-beast" son of the forest-witch in *F Q,* III, vii, 6-19 "exerted any influence upon similar figures . . . such as Caliban . . . in Shakspere's dramatic romances." An open question, no doubt, but for our purposes the resemblances, such as they are, should be noted. Thus, for Caliban's dam, "the blue-ey'd hag . . . with age and envy . . . grown into a hoop," who brushed "wicked dew with raven's feather from unwholesome fen," and cast foul "charms . . . toads, beetles, bats,"[44] upon her enemies, we have Florimell's "vile," "loathly," and "accursed . . . hag," whose "malitious hart" was ever "enrankled" upon "mischief," ever "busie" in her "gloomy hollow glen . . . about some wicked gin." And "this wicked woman had a wicked sonne," of "rugged flesh" and "ragged heare." This hag-seed is as lazy as the sluggard "tortoise" Caliban himself,

> A laesy lord for nothing good to donne,
> But stretchëd forth in ydlenesse alwayes,

and, it must be said, an unimpressive lout as compared with Caliban. Yet, for all his beastliness, he was, like Caliban, some music in him. The innocent beauty of the damsel left to his mercies stirs up what is best and worst in his

39 See nn. 27, 28, and text.
40 *Cf. Ralph Royster Doyster* (1534-1552?).
41 *Cf.* also Balia, the "gentle nourse" of the *Supposes* (1566).
42 *Op. cit.,* p. 64.
43 "Must doch sehr dahingestellt bleiben."
44 *The Tempest,* I, ii, 258-321; cf. III, ii, 108.

earthy depths, as in Caliban's. He brings Florimell "young birds which he had taught to sing" her praises. Yet in the end he is moved, like Caliban, not by "love but brutish lust"; and Florimell, like Miranda, barely escapes violation by the monster.

In much the same case, until rescued by Calidore, was the fair Pastorella.[45] She, as Greenlaw, Cory, and others have observed, "has been compared with Perdita, and is worthy of the comparison."[46] Its validity will be recognized by anyone who will re-read the pastoral scenes of *The Winter's Tale* with reference to the Pastorella episode. Perdita, as Greenlaw states,[47] "resembles Pastorella in that, ignorant of her high station"—

> In th' open fields an infant left alone,

as Spenser puts it—[48] "she is brought up by an old shepherd as his daughter." But the resemblance goes further. It is most charmingly marked in the unmistakable sister graces —"most goddess-like prank'd up,"[49]

> Higher than all the rest, . . .
> As if some miracle of heavenly hew . . . [50] —

which make Perdita and Pastorella an unparagoned pair of sisterly shepherd-princesses, their local habitations, the sheep-shearing in Bohemia and Meliboe's quiet glades, a fairy-land of undying beauty. And, by the same token, something of the memory of Pastorella's foster-father, old Meliboe, who praises so beautifully "the happie life which shepheards lead," without forgetting his unhappy experiences at "reiall court"[51] would seem to live on in old Belarius of *Cymbeline*.[52]

With regard to my second category-likenesses in situation it will appear, look backward to the materials just discussed and forward to those to follow.

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45 *F. Q.*, VI, xi, 45.
46 Cory, *op. cit.*, p. 316.
47 *Op. cit.*, p. 145.
48 *F. Q.*, VI, ix, 14.
49 *Winter's Tale*, IV, iv, 10.
50 *F. Q.*, VI, ix, 8, 9.
51 *Id.*, VI, ix, 18, 24.
52 III, iii (*cf.* above, text following n. 24).

The first has to do with a striking situation in the third book of *The Faerie Queene,*[53] where Paridell achieves his conquest of Hellinore, wanton wife of the miser, Malbecco. On "a dark evening, fit for lovers' stealth," the woman appropriates her husband's jewels and money, "the which she meant away with her to beare," for herself and her lover. Then, "in sport of for despight," she fires his house. Malbecco is left distraught—somewhat like Shylock torn between his daughter and his ducats—when he has to choose between trying to save his wife or his treasures, his "liefest pelfe:"

> Ay when she to him cryde . . . love money overcame,
> But when he markëd how his money burned
> He left his wife; money did love disclaime . . .

To make too much of this would be folly; yet, as Cory says,[54] "Shakspere may have remembered this scene when he wrote *The Merchant of Venice.*" The episode is not lacking in sportful malice, but neither is the treatment of Shylock in connection with Jessica's departure and the subsequent monkey tricks of her rake's progress. On the whole, I make less of it than Cory, yet I will quote him once more. "The lover of Shakspere," he writes, with an eye to Malbecco and Shylock, "will understand why Spenser's tenderness awakens our sympathy for even this muddy old rascal"—the miser who is doubly betrayed.

My next illustration involves situation, setting, and phrasing all in one, and it carries us back to the forest of Arden. So far as I know, it has not been noticed by any of the commentators,—perhaps because everyone has been busy trailing Lodge's *Rosalynd* there rather than the lighter footprints of *The Faerie Queene.* Everyone knows that Orlando, love-lost in the "desert" of Arden, writes Rosalind's name upon the "fairest boughs," and upon their parent stems,—

> Run, run, Orlando, carve *on every tree*
> The fair, the chaste, and unexpressive she.[55]

Yet no one seems to have noticed—or, perhaps, to have thought it worth noticing?—that just so, in very word as in

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[53] X, 12.
[54] *Op. cit.,* pp. 162-63.
[55] *A. Y. L. I.,* III, ii, 143-45, 9-10.

deed does Arthur's squire in *F Q* IV, vii, 46. Lost in the gloomy shades of the wandering wood, in which he has been rusticating after Belphoebe reproved him for his service to Amoret, the squire is found by Arthur, who observes

> *On every tree*
> How he the name of one engraven had
> Which likely was his liefest love to be,
> Which was by him Belphoebe rightly rad.

I hasten to add that Rosader, in Lodge's *Rosalynd,*[56] had also "engraved with his knife on the bark of a myrtle tree," a "pretty sonetto" to Rosalynd. But Orlando's twice-repeated[57] carving of his love's name "on every tree," if it came ultimately from Lodge may have come directly by way of *The Faerie Queene.*

In this connection it may be in order to recall Sir Sidney Lee's remark[58] that Shakspere "assimilated the thoughts *and words"* of his contemporaries "as consciously and with as little compunction" as their plays and novels. This is, of course, an extreme statement of the case, nor does Shakspere's own saying—

> So all my best is dressing old words new—[59]

take adequate account of the fact that he paid royally for all he got. I shall have something more to say of this matter of verbal and figurative likenesses between our poets, but I must first dispose of my third category, their relationship in sentiment or ideas. A very few illustrations will suffice to supplement the more general likenesses of this sort—in "political attitude" and the like—given above.

Thus, I think it will be freely granted that Portia's tribute and Isabella's[60] to mercy (seasoning justice) as an attribute of God himself, is analogous in thought, if nothing more, to Spenser's query in *F Q,* V, x, 1:

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[56] Ed. E. C. Baldwin, N. Y. 1910, p. 52. With Spenser's lines compare also Ariosto's *Orlando Furioso,* xix, 36 (28 in Harington's translation), and Greene's play, II, i, 548-55, 776-78 (Malone Soc. Repr.).

[57] *Cf. A. Y. L. I.,* III, ii, 135: "Tongues I'll hang *on every tree,"* and II, i, 16.

[58] *Life of William Shakespeare,* 1898, p. 109.

[59] *Sonnet 76.*

[60] *Measure,* II, ii, 59-79; *Merchant,* IV, i, 184.

Whether this *heavenly* thing . . .
To weeten, *Mercy,* be of *Justice* part . . .
This well I note, that sure she is as great . . .
Sith *in th' Almighties everlasting seat*
She first was bred and borne of heavenly race.

Another and somewhat more complex set of likenesses has to do with the unpurgeable stain of mortal sin. It concerns first of all the good doctor's response to Macbeth's question whether he cannot minister to a mind diseased and pluck from the memory a rooted sorrow. The Variorum[61] prints a passage from Tasso which resembles Macbeth's lines, and adds: "The *nullis medicabilis herbis* of Ovid of course suggested it." But Shakspere, when he was writing *Macbeth,* had also read *The Faerie Queene,* perhaps more recently than Ovid. The Variorum, therefore, should also have provided an additional gloss for Macbeth's lines; namely, the passage in *F Q,* VI, vi, 5-14. There the good hermit finds that his patients' wounds, inflicted by the Blatant Beast,

had festred privily
And rankling inward . . . now ran putrify,
That quite they seem'd past helpe of surgery,
And rather needed to be disciplinde
With holesome reede of sad sobriety.

He tells them, therefore, like the good doctor, that in such cases the patient must take "counsell to the minde" and minister to himself:

In vaine therefore it were, with medicine
To goe about to salve such kynd of sore . . .
For in your selfe your onely helpe doth lie,[62]
To heale your selves, and must proceed alone
From your owne will to cure your maladie . . .

Ethically and psychologically, through the tragic communion of sin, Macbeth's speech stands in close relationship to Lady Macbeth's last words and deeds. It is too late to cleanse the stuffed bosom by self-discipline, but *externally* she strives without end, half madly, asleep and awake, to wash her sin away. "Look, how she rubs her hands"—incessantly: for "a quarter of an hour" at a time. "Out,

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[61] *Macbeth* (ed. Furness) p. 272.

[62] Todd (Nar. *Spenser,* VI, 465): "So Shakespeare, with equal propriety—"Therein the patient must minister to himself."

damned spot!" Macbeth knew earlier, but not in time, that all great Neptune's ocean could not wash the blood clean from their hands, any more than from Pilate's for his sin of sins. For it must surely have been Pilate's washing of his hands that suggested this tremendously impressive and oft-recurring figure to Shakspere; witness Richard II's "Not all the water in the rough rude sea . . . "[63] and, later in the same play,

> Though some of you with Pilate wash your hands . . .
> You Pilates
> Have here deliver'd me to my sour cross,
> And water cannot wash away your sin.[64]

Now the primary source of this is, of course, St. Matthew:[65] "Pilate . . . took water and washed his hands . . . saying I am innocent of the blood." Yet, to return to Lady Macbeth, there is nothing in St. Matthew of an *incessant* washing or rubbing of hands. It is just possible[66] that this touch owes something to Spenser, for in *F Q,* II, vii, 61-62, when Sir Guyon sees "Pilate, the falsest Judge," that wretch's carcass is hidden deep in the black flood of Cocytus,

> *Yet nothing cleaner were for such intent.*
> But both his handes, most filthy feculent,
> Above the water were on high extent,
> And faynd to wash themselves *incessantly.*

Not a few of the preceding examples of likeness in characterization, situation, and thought illustrate also Shakspere's well-established habit[67] of *figurative* and *verbal* borrowing from his predecessors and contemporaries, a custom also honored in the observance by Spenser, Ben Jonson, Milton, and many another great poet before and after. My notes on the *Epithalamion* will provide further instances of this sort of borrowing on Shakspere's part. Meanwhile I shall conclude this section of my study by glancing at three or four possible likenesses of this sort between *The Faerie Queene* in general and Shakspere's *Lear* in particular.

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[63] *Richard II,* II, ii, 55.
[64] *Id.,* IV, i, 240.
[65] XXVII, 24.
[66] For this suggestion I am indebted to my colleague, Professor R. E. Parker. *Cf.* Todd's note (III, 467) on the last line quoted below: "Compare the similar attempt of Lady Macbeth.")
[67] See below, n. 78 and text.

The first of these is insignificant, taken by itself. It is the Fool's remark in the first act.[68] "So *out went the candle,* and we were left darkling,"—which has been thought to be indebted to the simile in Spenser's account of Lear's fall:

> True it is that when the oyle is spent
> *The light goes out,* and weeke is throwne away.[69]

But this, as some of the editors have observed,[70] is a point that cannot be pressed—except, possibly, in connection with a closer verbal likeness which I shall mention after noting here, for what they may be worth, two more sets of figurative resemblances apparently not marked by the commentators.

(1) I shall set down side by side Cordelia's tears[71] in Shakspere and Florimell's in Spenser—on the occasion of her meeting with the forest witch of whom I have spoken above:

With that, out of her *cristall eyne*
Few trickling teares she *softly* forth let fall
That like to orient *perles* did purely shyne
Upon her snowy cheek; and therewithall
She *sighëd soft,* that none so bestiall
Nor salvage hart, but ruth of her sad plight
Would make to melt . . . movëd of so piteous sight.

Now and then an ample tear trill'd down
Her *delicate cheek* . . . She shook
The holy water from her heavenly *eyes,*
. . . which, parted thence
As *pearls* from *diamonds* dropped . . .
Faith, once or twice she *heav'd* the name of father
Pantingly forth, as if it press'd her heart . . . In brief
Sorrow would be a rarity most beloved
If all could so become it.

One is easily tempted to make too much of this sort of thing, and yet perhaps the similarity here goes beyond the not unfamiliar conceit[72] of pearly tears dropping from crystal

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[68] I, iv, 237.
[69] *F. Q.,* II, x, 30.
[70] *Cf.* American Arden ed., p. XIII.
[71] In this connection, *cf.* Variorum *Lear* (Furness, p. 252), concerning possible likenesses between Shakspere and Sidney's *Arcadia.*
[72] Boehme (*op. cit.,* p. 37), though generally sceptical in these matters, holds that Shakspere in *Venus and Adonis* "certainly seems to have borrowed" a similar conceit from Spenser:

Her faire eyes . . . Moystened their fiery beames . . . like starry light
Which sparkling on the silent waves does seeme more bright (*FQ,* II, xii, 78).

[Her eyes] which through the crystal tears gave light,
Shone like the moon in water seen by night (*V. & A.,* 491-92).

eyes. Is it not observable also in other details and in the total effect?

(2) Greenlaw,[73] in discussing Meliboe's remarks concerning the superior bliss of humble life, observes that in *Lear* "the idea recurs, but more poignantly expressed, in the old king's words to Cordelia. In prison, he says, they can find happiness." In view of what has gone before, I think it may be in order to add here that besides the thought something of the turn of figure and phrase in Lear's great speech,—

> Come, let's away to prison;
> We two *alone* will sing lik *birds i' th' cage*,—

is even more closely anticipated in *The Faerie Queene* by the same old hermit whose words, as I have indicated, resemble the good doctor's in *Macbeth*. He had been, in his time, "a doughty knight," but, grown aged and "weary of this world's unquiet waies,"—

> He took him selfe unto this hermitage,
> In which he liv'd *alone*, like carelesse *bird in cage*.[74]

If this be merely a chance likeness in words, it is at least not the only one. In concluding these general remarks on Spenser and Shakspere I shall give another case in point, likewise unnoticed hitherto, and this will take us back to Spenser's brief chronicle of Lear. I wish to call attention to the fact that therein Spenser puts double emphasis upon the pelican daughters' false "professions" of love for their father:

> The eldest, Gonerill gan to protest
> That she much more than her owne life him lov'd
> And Regan greater love to him *profest*
> Then all the world . . .

Later,

> The wretched man gan then avise too late
> That love is not where most it is *profest* . . .[75]

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[73] *Op. cit.*,
[74] *FQ*, VI, vi, 4.
[75] *Id.*, II, x, 28, 31.

No one hitherto, so far as I know, has observed that Shakspere gives the same double emphasis to this very thought and word in his opening scene. Says Regan,

> I *profess*
> Myself an enemy to all other joys
> Which the most precious square of sense possesses,

and Cordelia, later, in farewell to her false sisters,

> Use well our father!
> To your *professèd* bosoms I commit him;
> And yet, alas, stood I within his grace
> I would prefer him to a better place.[76]

I think this likeness—of which there is no sign in the other sources—speaks for itself. At all events, not all Shaksperian borrowings of this sort are to be conveniently explained away as chance likenesses. I am presenting elsewhere some fresh evidence to this effect.[77] Here it may suffice to recall one familiar and unquestionable case in point: Holinshed's phrase concerning the "pick-thanks" who "had sown division" between King Henry IV and Prince Hal, which phrase Shakspere certainly appropriated in his "smiling *pickthanks* and base newsmongers."[78] I am well aware of the fact that in the final analysis many challenging indications of literary influence are not capable of absolute proof. Some of them, however, surely have creative value. Not to speak it profanely, they may point, like the revelations of religion, towards the truths that never can be proved.

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[76] *Lear*, I, i, 74, 274.
[77] "Shakspere, Samuel Daniel, and *Everyman*" forthcoming soon.
[78] *I Henry IV*, III, ii, 23-25; *cf.* American Arden ed. p. x.

GENIAL LITERARY SATIRE IN THE FOREST OF ARDEN

By P. V. KREIDER

IN *As You Like It* Shakspere freely satirizes his own language, his own characters, his own situations, and his own devices. There is no other comedy into which he inserts so much criticism of the literary genre represented by the piece itself. Among Shakspere's characters Falstaff is unique at least partly because he is possessed of the unusual ability to laugh at his own absurd pretense even while enacting, with the utmost external gravity, his artificial little dramas with himself as hero. Similarly—as if, indeed, the fat roysterer and none other had composed this play — the author of *As You Like It* chuckles merrily through most of the action, and now and then even bursts into riotous guffaws as he contemplates the soul-wrenching solemnity with which his puppets perform their conventional gyrations. In this comedy Shakspere may write as well as ever he can, he may compose lyrical passages of surpassing beauty and utter philosophic observations of unquestionable truth, he may bring his personages gloriously to life and into their mouths he may put inspired expressions of genuine feeling; but he will not regard these amusing automata and all their stereotyped, perfunctory business seriously. He creates in exquisite verse a comedy which presents the emotions of appalling persons, and then he subjects his own methods to mild ridicule. He shakes his head over his figures and studies them, as if they were only first rough drafts of human characters, and he discredits their attempts at self-expression as ludicrous and unsatisfactory. As if intent upon establishing the reputation that "hee never blotted out line," he lets what he has "penn'd" stand; but by subjecting it to critical scrutiny and declaring it less than it should be, he establishes a thesis for realism as opposed to unintelligent tradition in drama. The result of the author's examination of his work is that his characters and situations acquire increased life-likeness; but it is a daring experiment. Only a rare genius could successfully perform a feat so astounding—so impudent. To say that

Shakspere was a superb artist is not enough: he must also have been confident of his own power.

Inasmuch as *As You Like It* is written in the pastoral tradition,[1] it represents a series of episodes occurring in woodland and shepherd life and carried out by shepherds, genuine and feigned. The pastoral folk may be classified in three groups. There are, first, Ganymede and Aliena, who never seriously think of themselves as shepherds; they are ladies of the Court masking as rustics and merely playing at pastoral life. They typify the social aspects of the pastoral convention, the romantic enthusiasm which induces people who know nothing about country life to indulge in a synthetic pastoralism. Then there are Phebe, Corin, and Silvius, products of the literary tradition based ultimately upon Theocritus. Corin of course is the mild, contented, astute old herdsman; Silvius is the love-sick, rejected swain; and Phebe is the beautiful but cold and haughty shepherdess. Last there are William and Audrey, the only approaches to realistic rustics in the play, the results neither of an urban idealization of rural life nor of a literary vogue based upon an extinct Mediterranean culture. Essentially products of the contemporary English countryside, somewhat exaggerated for increased effectiveness, they are a contradiction to the claims of both the social and the literary bucolic conventions, not merely a denial but a defamation of the traditional, artificial pastoralism. These bumpkins are, in effect, actual shepherds whom, in delusion, the élite social groups are imitating; and the crude life, gross manners, and dull wits of these uncouth simpletons represent the state of society to which courtly ladies and gentlemen, in their ignorance, believe they should like to revert.

Not content with merely picturing the contrast between the illusion and the truth about shepherds, Shakspere esti-

[1] Additional traditions are indicated in the play. For example, there are definite references to folklore when Charles says that the exiled Duke is reported to be living with his merry men in the forest, "like the old Robin Hood of England" (I, i, 119-15), and when Le Beau, describing the brutal wrestling of Charles, opens his narrative with the statement, "There comes an old man and his three sons, — — ," to which Celia replies, "I could match this beginning with an old tale" (I, ii, 125-128). Apparently the dramatist is well aware of the conventional nature of his material.

mates the virtues of the convention in fairly extensive dialogue between Touchstone and Corin. The Fool, it may be said, belongs with none of the three groups of rustics, although by profession he is associated with the pretenders and by fleshly appetite he is led to attach himself to unattractive reality; at the same time he sees through the literary and social trumpery which surrounds the pastoral life. At first Touchstone judiciously evaluates pastoralism as represented in literature — Corin's type — by carefully balancing disadvantage against advantage, and in the end he finds it more pleasing to the fancy than to the judgment. Much of the appeal of the fad, he intimates, may be ascribed to an error, to the tendency to call conditions by approximately correct but actually misleading names, as privation and grim hunger are concealed under the euphonious caption, "spare life," which suggests such romantic ideals as simplicity, contentment, mild asceticism, and self-discipline:

> *Cor.* And how like you this shepherd's life, Master Touchstone?
> *Touch.* Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now, in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach.[2]

Then there is the delightful comparison of court and country manners and customs, in which the Jester, mockingly stating the opinion of the cultured group, declares that Corin is damned out of hand for his bad manners if he has never visited the Court, and in which Corin, a satisfactorily philosophical conventional herdsman, contends with admirable stubbornness that the ways of the field and of the Court would be equally inappropriate if transplanted into each other's territory. Touchstone answers his opponent's argument by maintaining that if a shepherd were to come to Court, he could without discomfiture to himself or anyone else adopt the manners peculiar to his new environment. All of Corin's practical objections to the theory make no difference: the Fool overrules them with flippant sophistry,

[2] III, ii, 11-21.

and the hypothetical herdsman in society becomes more and more absurd.[3] In his heart Touchstone must know very well, as does Corin, that the courtiers, accustomed to the soft, clean, perfumed hands of their comrades, would never countenance in their society the horny, stained, and vile-smelling hands of the shepherd, the goatherd, or the neatherd. Yet it is to make contact with, indeed to acquire, such hands that those who dream pastoral dreams imagine ladies and gentlemen deliberately converting themselves into shepherds. One wonders about the texture and odor of Phebe's and Silvius' hands: if they be beautiful and sweet-scented, it is only because Silvius and Phebe are mere literary figurines who never in any way approach the actualities of pastoral life. If this argument of Touchstone's be not intended to ridicule those pleasure- and sensation-seeking idlers, and those enthusiastic but inexperienced writers, whose susceptibilities make them silly victims of an unnatural pastoralism, then the Jester's humor is entirely on the surface, and there is no depth or sublety in it.

Shakspere can so expose the falsity of his conventional material without damaging his comedy because whenever he sweeps away tradition he uncovers some kind of actuality. Beneath extravagant language and theatrical poses are genuine feelings that have been not quite truthfully expressed; and beneath the brightly-colored, picturesque litter of "ink-pot" pastoralism is a world which is friendly, beautiful, and wholesome, and at the same time primarily simple and sincere. In the attempt to reclaim this calmer life and world from the tawdry allurements of fictitious pastoralism, there is no bludgeoning or vituperation. Even in the comments of the melancholy philosopher, Jaques, the satire is sympathetic and genial. Though this grumbler describe the seven ages of man in none too attractive terms, and though he insist upon the unreality of human life, yet his fellows in Arden will refuse to be saddened by his exposition; for Duke Senior and Jaques himself are ready with their plausible if varied explanations of his sadness, and the history of his case is such that none of the other characters need duplicate it in their own lives. Nor will the audience be misled

[3] III, ii, 34-81.

as to Shakspere's basic interpretation of life, for he successfully establishes a serene atmosphere before he allows Jaques, an alien spirit, to intrude. In fact, the glad world of the comedy is made brighter by contrast with the dark spirit of this philosopher. He is out of place not only among such persons as surround him, but in the very air of Arden; and were he to re-appear at the Court, he would be equally uncomfortable. Thus it is by no mere chance, but by a subtle inevitability, that Jaques feels nothing but irritation in the presence of such sentimentalists as Orlando, and finally retreats from the Forest in which unrestrained romance can flourish. It is likewise inevitable that he should refuse to return to the Court presided over by Duke Senior, who, philosophizing his misfortunes into blessings, more than anyone else puts into words the conception of the pleasant world in which all the action occurs:

> Sweet are the uses of adversity,
> Which, like the toad, ugly and venomous,
> Wears yet a precious jewel in his head;
> And this our life, exempt from public haunt,
> Finds tongues in trees, books in the running brooks,
> Sermons in stones, and good in every thing.[4]

This passage occurs at the end of the first speech in Act II; it follows and in a sense interprets the turbulence of the first Act, in which the selfishness of Oliver is offset by the self-abnegation of Adam, and the harshness of Duke Frederick is counterbalanced by the loyalty of Celia. It serves, too, as an antidote to the inoffensive pessimism soon to be enunciated by Jaques. In other words, it establishes perspective and to a large extent determines the tone of the drama. Shakspere must have considered it an important statement of position; for immediately there follows Amiens' (?) declaration that this world leaves no improvement to be desired, and his commendation of the language in which his Lord has expressed his conception:

> I would not change it. Happy is your Grace,
> That can translate the stubbornness of fortune
> Into so quiet and so sweet a style.[5]

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[4] II, i, 12-17.

[5] II, i, 18-20. Many editors, of course, assign the first sentence of this speech to the Duke, though the First Folio gives it to Amiens. The point is not important in this discussion, for regardless of who makes the statement, it does clinch the Duke's exposition.

It is well to note the courtier's praise of the Duke's felicity of expression, for never again in this comedy will Shakspere pass favorable comment upon, or even show reasonable respect for, the rhetorical accomplishments of his creatures. Elsewhere he ridicules all effort at elegance. In a moment, when Rosalind and her companions reach the outskirts of the Forest, Shakspere has no relish for the poetic line. "O Jupiter," complains Rosalind in the vein conventionally ascribed to the romantic sufferer, "how weary are my spirits!" But her ornate phrase is rudely translated into realistic prose by the Jester, who knows nothing about spirits and prefers always to interpret experience in fundamental physical terms. "I care not for my spirits," says he, "if my legs were not weary."[6] Thus while the arrival of the enamored, vivacious, and eloquent maiden indicates that there will be romance in Arden, yet Touchstone's prosaic utterance serves notice that it will be contemplated only with amusement—as is often the result when the matter-of-fact is superimposed upon the poetic.

Touchstone, indeed, has no illusions about poetic language. By the time the "sonneteering" of Orlando is in full flower, the nectar of his saccharine verses drips from every bough. But the Fool is unappreciative. When Rosalind reads some of Orlando's effusions aloud, the Jester remarks:

> I'll rhyme you so eight years together, dinners and suppers and sleeping-hours excepted. It is the right butter-women's rank to market.[7]
>
> *Touch.* When a man's verses cannot be understood, nor a man's good wit seconded with the forward child, understanding, it strikes a man more dead than a great reckoning in a little room.

Touchstone knows poet y not only from the point of view of the critic, but likewise from that of the composer: he emphasizes his stricture of the love-lorn wrestler's lines by reciting, extempore, a dozen more of the same pattern and of approximately the same slight value, and later he declares that he has written lyrics to win the heart of Audrey. Un-

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[6] II, iv, 1-3. Touchstone's retort is more comic because he has unwittingly stated a self-contradiction: every Elizabethan would know that without weariness of spirits there could be no weariness of legs. He would speak no more foolishly were he to say, "I care not for my blindness, if only I could see."

[7] III, ii, 101-104. The entire episode occupies lines 93-130.

fortunately for him, however, the unlettered wench is not susceptible to rhymed sentiment. He finds her probably no less stupid but certainly more chaste than he has either anticipated or desired, and he feels that were her comprehension of the elegance of lyricism greater her resistance to it might be slighter, and then he, like other lovers, might have his way with a mooning damsel. To all his amorous overtures she remains so doltishly unresponsive that Touchstone, little as he likes figurative language, would now gladly persuade himself that his lady is using some of it. Yet he is so much the scoffer that he cannot quite say so without laughing at the folly of the convention which he is invoking:

> Truly, I would the gods had made thee poetical.
>
> *Aud.* I do not know what "poetical" is. Is it honest in deed and word? Is it a true thing?
>
> *Touch.* No, truly; for the truest poetry is the most feigning; and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.
>
> *Aud.* Do you wish, then, that the gods had made me poetical?
>
> *Touch.* I do, truly; for thou swearest to me thou art honest. Now, if thou wert a poet, I might have some hope thou didst feign.[8]

But the Fool must be content to love a blockhead at a punctilious distance, while seeing other suitors convert their own ardor to a melting acquiescence in their ladies, all through the medium of verse. Small wonder is it that this wing-clipped soul, whose erotic ambitions soar no higher than to Jane Smile the milkmaid and Audrey the goatherd, should find no use for poetry and should display amused impatience with the metrical overflowings of Orlando's heart.

But it is not only in writing that Orlando is poetical, nor is Touchstone the only woodlander to jeer at those who are more lyrically amorous. Jaques will not stay in the same part of the Forest with such a person. At the end of a long prose dialogue between Rosalind and Jaques, Orlando enters with the salutation, "Good-day and happiness, dear Rosalind!" To express his contempt for such nonsense, the usually loquacious philosopher can find no words: simply, as

[8] III, iii, 12-27.

he departs, he mutters, "Nay, then, God buy you, an you talk in blank verse."[9]

Although Rosalind and her suitor are subjected to banter because of their courtship in metre, yet Rosalind actually retains enough judgment to laugh at Orlando's versifying. Scarcely has she ceased chiding the Fool for jeering at her love-tokens and burlesquing them, when Celia enters with still another poem. Thirty lines of this new masterpiece reduce Rosalind to laughing amazement—"O most gentle pulpiter! what tedious homily of love have you wearied your parishioners withal, and never cri'd 'Have patience, good people!' "[10] Apparently Celia's reading provokes in Touchstone and Corin such an exhibition of rollicking disrespect that she orders them away. The Jester, however, is still capable of a Parthian shot: "Come, shepherd, let us make an honourable retreat; though not with bag and baggage, yet with scrip and scrippage."[11] And now, left to themselves in the bower, the cousins attack the two newest poems with more gusto than acumen:

Cel. Didst thou hear these verses?

Ros. O, yes, I heard them all, and more, too; for some of them had in them more feet than the verses would bear.

Cel. That's no matter. The feet might bear the verses.

Ros. Ay, but the feet were lame, and could not bear themselves without the verse, and therefore stood lamely in the verse.

Cel. But didst thou hear without wondering how thy name should be hang'd and carved upon these trees?

Ros. I was seven of the nine days out of the wonder before you came; for look here what I found on a palm tree. I was never so berhym'd since Pythagoras' time, that I was an Irish rat, which I can hardly remember.[12]

Moreover, when four languishing denizens of Arden congregate to praise and at the same time lament the nature of love, Rosalind alone retains her sense of humor. Well may the persistent but despairing Silvius define the passion, and

[9] IV, i, 30-31. Jaques, like Touchstone, can upon occasion compose burlesque verses. Though he declares that he loves a song for the melancholy it inspires, yet he is not so grateful that he will treat the song with any respect. Thus as soon as Amiens has complied with the philosopher's request for "another stanzo" by completing the beautiful lyric, "Under the greenwood tree," Jaques counters with a bitter parody—and a fig for the romantic lyricism of the piece! (See II, v, 1-65.)

[10] III, ii, 163-166.

[11] III, ii, 169-171.

[12] III, ii, 172-188.

well may Phebe and Orlando, as hopeless as he, echo his protestations concerning its ennobling powers; as for Rosalind, her part at first will be only that of the apparently artless and fancy-free. Prompted by Phebe's mawkish request, inspired by his absorbing infatuation for the coy shepherdess, encouraged by the enthusiastic approbation of Orlando as well as Phebe, and undeterred by Rosalind's contrariness, the docile youth evolves a lyric on love comparable in technique, in sentiment, and in grace to many an amorous poem of the age. Indeed, as an earnest attempt to represent a conventional pastoral singing-match, this episode would possess much genuine merit. And yet Rosalind, perversely interrupting this maudlin antiphonal service in honor of love, snatches the scene out of too reverent hands and with a jocular simile restores it to the comic muse:

Phe. Good shepherd, tell this youth what 't is to love.
Sil. It is to be all made of sighs and tears;
And so am I for Phebe.
Phe. And I for Ganymede.
Orl. And I for Rosalind.
Ros. And I for no woman.
Sil. It is to be all made of faith and service;
And so am I for Phebe.
Phe. And I for Ganymede.
Orl. And I for Rosalind.
Ros. And I for no woman.
Sil. It is to be all made of fantasy.
All made of passion, and all made of wishes;
All adoration, duty, and observance,
All humbleness, all patience, and impatience,
All purity, all trial, all observance;
And so am I for Phebe.
Phe. And so am I for Ganymede.
Orl. And so am I for Rosalind.
Ros. And so am I for no woman.
Phe. If this be so, why blame you me to love you?
Sil. If this be so, why blame you me to love you?
Orl. If this be so, why blame you me to love you?
Ros. Why do you speak too, "Why blame you me to love you?"
Orl. To her that is not here, nor doth not hear.
Ros. Pray you, no more of this; 't is like the howling of Irish wolves against the moon.[13]

[13] V, ii, 89-119.

Shakspere makes fun of Orlando and other lovers not because they are in love, but because in all that they do as lovers they are thoroughly conventionalized. Not only do they speak the orthodox lines; they also indulge in the extravagant pretenses, heartfelt rather than rational, which constitute the self-deceptive attitudinizing of Cupid's victims in all contemporary amorous literature. Regardless of whether Shakspere or someone else be the author, the lover upon the stage, in the sonnets, and in the prose and verse romances is always pictured as Jaques describes him:

> Sighing ike furnace, with a woeful ballad
> Made to his mistress' eyebrow.[14]

Rosalind twice asserts that Orlando cannot possibly be sincere in his protestations of affection, since he does not fulfil the requirements of the popular formula. When he tells her that he cannot say what hour it is, since there is no clock in the Forest, she retorts, "Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock."[15] Orlando's protest against this deduction elicits from his tutor an elaboration upon the discrepancy between her own dapper, athletic suitor and the stereotyped figure—a man much more suggestive of the actor Hamlet, in whom the naïve Ophelia and her formalist parent recognize the lover because he runs true to the standard:

> *Ros.* There is none of my uncle's marks upon you. He taught me how to know a man in love, in which cage of rushes I am sure you are not prisoner.
> *Orl.* What were his marks?
> *Ros.* A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue. Then your hose should be ungarter'd, your bonnet unbanded, your sleeve unbutton'd, your shoe unti'd, and every thing about you demonstrating a careless desolation. But you are no such man; you are rather point-device in your accoutrements, as loving yourself than seeming the lover of another.[16]

What a vacillating mistress Orlando is pursuing! She

[14] II, vii, 148-149.
[15] III, ii, 320-323.
[16] III, ii, 387-403.

has scoffed at his conventional verses, and now she rejects him because his garb deviates from the conventional. Then again, when he reverts to the attitude which the lover is expected to adopt, she rails at his silly pretense. She scorns the literary conception of the beautiful and moving death for love; there is, she insists, no factual support for the melancholy tradition:

> *Orl.* Then in mine own person I die.
>
> *Ros.* No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dash'd out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love. Leander, he would have liv'd many a fair year though Hero had turn'd nun, if it had not been for a hot mid-summer night; for, good youth, he went but forth to wash him in the Hellespont and, being taken with the cramp, was drown'd; and the foolish chroniclers of that age found it was—Hero of Sestos. But these are all lies. Men have died from time to time and worms have eaten them, but not for love.[17]

The fact is that Rosalind, like Shakspere, is both attracted and amused by the romantic conventions. Concealed under the whimsicality that is Ganymede, reposes the substantial Rosalind; but she can be Rosalind only to Celia, while to all others she must be Ganymede—and if a game must be played in romantic disguise, why should it not be played in a romantic manner? Indeed, Orlando knew exactly what he was getting when he accepted Rosalind's offer to pose as his lady. She explained to him that she would be a mistress in all details like those pictured in the sonnet sequences and the romances:

> He was to imagine me his love, his mistress, and I set him every day to woo me; at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something and for no passion truly any thing, as boys and women are for the most part cattle of this colour; would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love to a living humour of madness; which was to forswear the full stream of the world and to live in a nook, merely monastic. And thus I cur'd him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in 't.[18]

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[17] IV, i, 92-108.
[18] III, ii, 427-445.

This counterfeit personality Rosalind attempts to preserve later, even though in order to do so she must fall back upon the convention of death for love. To her it makes no difference that she condemned this same fiction when Orlando proposed it, less than a hundred lines earlier in the same scene. To these mock-heroics she now adds a familiar—and probably less exclusively literary—allusion to maidens won by glib tongues:

> Ay, go your ways, go your ways; I knew what you would prove. My friends told me so much, and I thought no less. That flattering tongue of yours won me. 'T is but one cast away, and so, come, death![19]

The most complete and out-spoken attack upon the amorous convention, however, occurs in a discussion between Silvius and Phebe, in which Rosalind finally becomes involved. At first Silvius strikes the approved attitude and speaks the prescribed lines; but Phebe, as disdainful and intractable as any lady a sonneteer might visualize, subjects her suitor's trite complaint to the test of fact and thus shows how vapid and false the whole conceit is. Then Rosalind, who, despite her foibles as Ganymede, is actually far from the coy mistress of the verse-makers, points out that Phebe differs in every detail of appearance from the fanciful, idealized literary representation of the desirable one whose eyes are grey and sparkling like the stars, whose hair is golden wire, whose brow is ivory, and whose cheeks are like the rose. One evil of this irresponsible scribbling amorousness, says Rosalind, is that it induces self-love among maidens who are in fact quite ordinary:

> *Sil.* Sweet Phebe, do not scorn me; do not, Phebe.
> Say that you love me not, but say not so
> In bitterness. The common executioner,
> Whose heart th' accustom'd sight of death makes hard,
> Falls not the axe upon the humbled neck
> But first begs pardon. Will you sterner be
> Than he that dies and lives by bloody drops?
> *Phe.* I would not be thy executioner.
> I fly thee, for I would not injure thee.
> Thou tell'st me there is murder in mine eye:
> 'T is pretty, sure, and very probable,
> That eyes, that are the frail'st and softest things,
> Who shut their coward gates on atomies,

[19] IV, i, 186-189.

Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;
And if mine eyes can wound, now let them kill thee.
Now counterfeit to swoon; why, now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers!
Now show the wound mine eye hath made in thee.
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.

* * * * * * * * * *

Ros. 'Od's my little life,
I think she means to tangle my eyes too!
No, faith, proud mistress, hope not after it.
'T is not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream
That can entame my spirits to your worship.
You foolish shepherd, wherefore do you follow her,
Like foggy south, puffing with wind and rain?
You are a thousand times a properer man
Than she a woman. 'T is such fools as you
That makes the world full of ill-favour'd children.
'T is not her glass, but you, that flatters her;
And out of you she sees herself more proper
Than any of her lineaments can show her.
But, mistress, know yourself. Down on your knees,
And thank heaven, fasting, for a good man's love.[20]

Actually Rosalind can ill afford to rail at other lovers, for she is herself amusing to Touchstone and Celia. Coming upon Corin and Silvius in the Forest, she overhears the young shepherd lamenting his cruel fate in a conventional manner; but instead of abusing him, she indorses all he has said because it might well be an expression of her own passion. To the Jester, however, the episode is simply funny, and he cannot resist the temptation to enact a lugubrious parody upon it:

Sil. If thou rememb'rest not the slightest folly
That ever love did make thee run into,

[20] III, v, 1-27, 43-58. The sighs and tears of Silvius, the orthodox lover, are referred to here—"puffing with wind and rain"—as well as in Silvius' sentimental ditty, wherein he says that to love "is to be all made of sighs and tears" (V, ii, 90).

Thou hast not lov'd;
Or if thou hast not sat as I do now,
Wearing thy hearer in thy mistress' praise,
Thou hast not lov'd;
Or if thou hast not broke from company
Abruptly, as my passion now makes me,
Thou hast not lov'd.
O Phebe, Phebe, Phebe! [*Exit.*

Ros. Alas, poor shepherd! searching of thy wound,
I have by hard advenure found mine own.

Touch. And I mine. I remember, when I was in love I broke my sword upon a stone, and bid him take that for coming a-night to Jane Smile; and I remember the kissing of her batlet and the cow's dugs that her pretty chopt hands had milk'd; and I remember the wooing of a peascod instead of her; from whom I took two cods and, giving her them again, said with weeping tears, "Wear these for my sake." We that are true lovers run into strange capers; but as all is mortal in nature, so is all nature in love mortal in folly.

Ros. Thou speakest wiser than thou art ware of.

Touch. Nay, I shall ne'er be ware of mine own wit till I break my shins against it.

Ros. Jove, Jove! this shepherd's passion
Is much upon my fashion.

Touch. And mine; but it grows something stale with me.[21]

Just as Rosalind exposes the artificiality of other lovers' utterances and attitudes—in her merriment over Orlando's verses, in her contempt for Phebe's coquetry toward Silvius, and in her insolent disparagement of the communal love-song of Silvius, Phebe, and Orlando—so is she mocked by Celia. This young lady, who is free from infatuation during most of the comedy, and who possesses a wit which at first seems superior even to that of her cousin, is for a long time able to exceed Rosalind in enjoyment of the romantic adventures which she witnesses. After the heroine has laughed others to scorn, she turns to Celia for comfort in her own ardent attachment. But Celia, instead of displaying the affectionate sympathy which induced her to undergo voluntary exile, treats the affair as make-believe and slightly boring: Rosalind alone, she pretends, takes it seriously, while Celia and Orlando are literally put to sleep by it:

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[21] II, iv, 4-63. This passage also demonstrates the difference between realistic pastoralism and the literary imitation: Touchstone seems to be saying that if Silvius and Corin were shepherds at all, then what they would remember from their days of love would be similar to what he is depicting. His final line is suggestive of Rosalind's cavalier reference to Irish wolves.

Ros. O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded. My affection hath an unknown bottom, like the bay of Portugal.

Cel. Or rather, bottomless; that as fast as you pour affection in, it runs out.

Ros. No, that same wicked bastard of Venus that was begot of thought, conceiv'd of spleen, and born of madness, that blind rascally boy that abuses every one's eyes because his own are out, let him be judge how deep I am in love. I'll tell thee, Aliena, I cannot be out of the sight of Orlando. I'll go find a shadow and sigh till he come.

Cel. And I'll sleep.

* * * * * * * * * *

Ros. How say you now? Is it not past two o'clock? And here much Orlando!

Cel. I warrant you, with pure love and troubled brain, he hath ta'en his bow and arrows and is gone forth—to sleep.[22]

As Shakspere ridicules the unrealistic pastoral atmosphere in which his action occurs, the poetic language in which his characters now and then incline to express themselves, and the sentimental attitudinizing in which they indulge, so too does he make fun of his plot. For purely practical reasons a dramatist often is compelled to base his action upon love at first sight; yet the fact that the device is necessary does not persuade Shakspere that it is convincing. Phebe, Orlando, Rosalind, Celia, and Oliver all succumb to love literally with the twinkling of an eye, and Phebe states the literary justification for swift surrender to feeling:

> Dead shepherd, now I find thy saw of might,
> "Who ever loved that loved not at first sight?"[23]

For the romantic shepherdess perhaps the process is natural enough, or the authority of Marlowe sufficient; and it may be that had Shakspere been dealing only with this unrealistic and shallow character he would have been content to adopt

[22] IV, i, 209-223 and IV, iii, 1-5. Rosalind is not the only scoffer to be ridiculed. As will presently be shown, when Celia falls in love with Oliver, Rosalind laughs at her, and when Touchstone stops to think of himself as a lover, he is quite amused. Then there is Jaques, who jeers at all lovers. When he explains his melancholy as induced by travel, he insists that it is not brought about by the usual means—and here again Shakspere lists conventional (non-amorous) poses and devices in dramatic and other literature. As the philosopher departs, Rosalind derides him: "Farewell, Monsieur Traveller. Look you lisp and wear strange suits, disable all the benefits of your country, be out of love with your nativity, and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola" (IV, i, 32-37).

[23] III, v, 81-82.

the conventional view. But the dramatist seems unconvinced: for Rosalind and Celia are fundamentally sensible; Orlando, despite his verse-making folly and his readiness to make love to a shepherd boy, is manly and sane; and Oliver is by no means a flabby sentimentalist. Moreover, the first three of these four characters have a sterling sense of humor, which should save them from most arrant nonsense. Since Shakspere could not take time to allow all these persons to fall in love slowly, he did follow the established method, but at the same time he branded it patently inadequate. When Celia discovers that Orlando has quite captured Rosalind's heart, she can hardly believe that a passion generated in an instant can thus effect the complete overthrow of her usually rational cousin:

Cel. Is it possible, on such a sudden you should fall into so strong a liking with old Sir Roland's youngest son?
Ros. The Duke my father lov'd his father dearly.
Cel. Doth it therefore ensue that you should love his son dearly? By this kind of chase, I should hate him, for my father hated his father dearly; yet I hate not Orlando.
Ros. No, faith, hate him not, for my sake.
Cel. Why should I not? Doth he not deserve well?
Ros. Let me love him for that, and do you love him because I do.[24]

In the same way, and beginning his question with the same expression of surprise, Orlando inquires into the history of the attachment between Oliver and Celia; but Rosalind, reporting their instantaneous, mutual attraction, accepts it as established and irresistible:

Orl. Is 't possible that on so little acquaintance you should like her? That but seeing you should love her? And loving woo? And, wooing, she should grant? And will you persever to enjoy her?
Oli. Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor [her] sudden consenting; but say with me, I love Aliena; say with her that she loves me.

* * * * * * * * * *

Ros. There was never any thing so sudden but the fight of two rams, and Caesar's thrasonical brag of "I came, saw, and overcame." For your brother and my sister no sooner met but they look'd; no sooner look'd but they lov'd; no sooner lov'd but they sigh'd; no sooner sigh'd but they ask'd one another the reason; no sooner knew the reason but they sought the remedy; and in

[24] I, iii, 26-40.

> these degrees have they made a pair of stairs to marriage which they will climb incontinent, or else be incontinent before marriage. They are in the very wrath of love and they will together. Clubs cannot part them.[25]

Shakspere's satire of his own plot does not always take the form of direct comment about the situations; sometimes it is carried out by means of a burlesque parallel between conditions or incidents within the romantic and comic plots. After Rosalind, disguised as Ganymede, and Orlando have found each other in the Forest of Arden, they enact a long scene in which it is agreed that, in order to restrain the ardor of Orlando's—and Rosalind's—affection, Ganymede shall personate Rosalind. The pastoral nature of the courtship is emphasized by Rosalind's declaration that she and Aliena are shepherds, natives of Arden,[26] and the verse-making motif is established and Rosalind's amused but favorable response to it is shown.[27] No sooner do the romantic lovers leave the stage than the Fool and his wench come tumbling on. This first appearance of Touchstone and Audrey together is called a new scene, but of course in the actual Elizabethan production it followed the Ganymede-Orlando incident without the slightest delay. In this bumpkin imitation of the more elevated love-making, Touchstone echoes certain definite details: as Ganymede and Aliena are called shepherds, so he twice calls Audrey a goatherd,[28] and he refers to the fact that he has attempted —though unsuccessfully—to advance his own suit by sending Audrey verses.[29] And thus are the pastoral and poetic features of the Rosalind-Orlando attachment burlesqued by corresponding excrescences upon the Touchstone-Audrey affair.

charms, the element of the triangle. Rosalind attempts to rid herself of this embarrassing complication by railing at

Into the love-story of Rosalind and Orlando there is soon introduced, because of Phebe's susceptibility to Ganymede's

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[25] V, ii, 1-9, 2-453. That the haughty, brutal, avaricious Oliver should fall in love at all, especially with an apparently penniless shepherdess, is amazing; but of course Shakspere attempts to prepare for such a lapse by converting him.

[26] III, ii, 52-358.

[27] III, ii, 91-188.

[28] III, iii, 1-2, 7.

[29] III, iii, 12-15.

Phebe, but the bewitched girl delights even in Ganymede's abuse of her.[30] At a later point in the comedy, Touchstone, too, becomes involved in a triangle. From somewhere William appears to make a claim upon Audrey. As this contingency might develop seriously for the Jester, he bullies his rival out of his suit.[31] While the personalities in these two triangles cannot be paralleled, yet the situations can: a shepherd lays claim to the affections of a person whose love is already settled upon someone else, and the lover most consciously concerned rails at the intruder in an attempt to drive him away.

In comedy courtship leads inevitably to marriage; but while such a culmination should come late, there are in *As You Like It* various couples who attempt to work their way to the altar inconveniently early. Of all these unrestrained persons, Touchstone is the most restless. Near the end of the scene in which Audrey first appears, she and the Jester are about to be married by Sir Oliver Martext when Jaques halts the ceremony. As Touchstone and his mate turn from the vicar, the Fool says:

> Come, sweet Audrey;
> We must be married, or we must live in bawdry.[32]

In the less slap-stick love-plots, there are parallels to this situation. The fact that they come after Touchstone's confession, not before it, does not appreciably lessen the comic effect. At one of the meetings between Rosalind and Orlando, Celia performs a mock wedding ceremony for them; and immediately afterward, when Orlando has left to rejoin the Duke's party, Rosalind admits that she is inexpressibly ill at ease while she is away, and concludes, "I tell thee, Aliena, I cannot be out of the sight of Orlando. I'll go find a shadow and sigh till he come."[33] A passage even more outspoken on the subject of lovers' desires and the danger to their morals arising from delay in marriage occurs in Rosalind's account of her cousin's and Oliver's precipitate yielding to love, which she concludes with the observation:

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[30] III, v, 41-82.
[31] V, i, 6-65.
[32] III, iii, 98-99.
[33] IV, i, 209-222. The passage has already been quoted in full as an illustration of Celia's tormenting of Rosalind.

". . . and in these degrees have they made a pair of stairs to marriage which they will climb incontinent, or else be incontinent before marriage. They are in the very wrath of love and they will together. Clubs cannot part them."[34] This haste, appearing as sentimentality in the more dignified couples and shown as frank animalism in Touchstone and Audrey, is best accounted for by the Fool himself, who, like his creator, regards this conventional, universal mating-frenzy with much delight but no surprise:

> As the ox hath his bow, sir, the horse his curb, and the falcon her bells, so man hath his desires; and as pigeons bill, so wedlock would be nibbling.[35]

As the play draws toward its close, Orlando and Rosalind agree that Oliver and Celia shall be married next day, and Rosalind promises all the pastoral lovers—Silvius, Phebe, and Orlando—that they shall be satisfied on the morrow. Encouraged by Rosalind's assurances, the doting shepherds scatter.[36] Scarcely have these characters left the stage when —in a new scene, but again, upon the Elizabethan stage, without pause in the action—Touchstone drags Audrey forth with him, and these lovers, like their betters, rejoice in the prospect of an immediate marriage:

> *Touch.* To-morrow is the joyful day, Audrey; to-morrow will we be married.
> *Aud.* I do desire it with all my heart.[37]

And thus does Shakspere satirize many details of his romantic plot through the use of burlesque, an old and effective medium for literary ridicule.

When finally the appointed hour arrives, the pairs of lovers stream in from all corners of the Forest of Arden. As Shakspere has developed and maintained a conventional multiple-love plot, so will he terminate it in the approved fashion, by marrying off every available male and female, not forgetting the dolt and the jester. And as he has made fun of his conventional plot, so too will he ridicule his orthodox termination. The comedy from start to finish shall be

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[34] V, ii, 40-45.
[35] III, iii, 80-83.
[36] V, ii, 46-134.
[37] V, iii, 1-3.

as those in the audience like it, but the playwright need not subscribe to their taste. And so when Jaques realizes that this stereotyped multiplication of love-stories is settling down to the traditional wholesale blessed matrimony, he voices his irrepressible amusement that such things should be: "There is, sure, another flood toward, and these couples are coming to the ark."[38] Shakspere affords himself one last opportunity to laugh at his creatures and their antics. He directs his final good-natured but penetrating jibes against the notion that upon the stage comedy means reciprocated and successful love, and at this last moment it is again the Fool who shows how transparent the established devices are:

> I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear, according as marriage binds and blood breaks. A poor virgin, sir, an ill-favour'd thing, sir, but mine own. A poor humour of mine, sir, to take that that no man else will. Rich honesty dwells like a miser, sir, in a poor house, as your pearl in your foul oyster.[39]

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[38] V, iv, 35-36.
[39] V, iv, 57-63.

NOTES ON *ALL'S WELL THAT ENDS WELL*

By WILLIAM T. HASTINGS

I.

THE nameless, numerically discriminated Lords, Gentlemen, Citizens, Senators, Murderers, and Clowns who in Shakspere's plays build up an atmosphere of elegance or buffonery, expound situations, reflect popular sentiment, and sometimes for a moment assume an active rôle in the plot can usually be allowed to pass with their anonymity undisturbed. They are not individualized or differentiated: except that "1 Lord" may get the longer speeches; or, for variety in the scene, "3 Citizen" may be given a touch of scepticism and "1 Citizen" of guilelessness; or "2 Clown" [gravedigger in *Hamlet*] may be the butt of "1 Clown's" jests; or "2 Murderer" suffer a twinge of conscience. It is a matter of uncertainty and indifference whether "1 Lord" of Act III is the same man as "1 Lord" of Act I; there may even be frank disregard of continuity in the speech tags. In *Timon,* V.i., for example, "1 Senator" and "2 Senator" make a vain appeal to Timon. In the next scene there are present four Senators, three speaking: of these, "3 Senator" is one of the two who visited Timon; "1 Senator" and "2 Senator" are new men. There is, moreover, no indication as to which, if any, of these characters in V.i. and ii were among the three Senators (designated in the usual way) in III.v. In such cases the producer may cast his "1 Lord" of the first Act as he will, and in Act II may assume either continuity or "doubling" of parts, as he pleases. Criticism, literary or textual, is not concerned.

In *All's Well that Ends Well,* however, as to a lesser degree in one or two other plays, there is a complication which does involve the critic. In *All's Well* two Lords undoubtedly reappear two or more times; they acquire names, captaincies, and brotherhood; and they presently become differentiated to some extent by their activities. Thus the basis for a thoroughgoing discrimination seems ultimately to be provided, but in fact the Folio text is confused and inconsistent, by reason of negligence by the author,

the bookkeeper, the Folio editor or printer—or two or more of these together. Modern editions of the text have tried to introduce consistency, and none has entirely succeeded.[1] To make the rather complicated problem clear, it is necessary to give at this point a schedule of the pertinent speech tags and some of the stage-directions of the Folio in the earlier scenes.[2]

I.ii.1. *Enter the King of France with Letters, and diuers Attendants.* 3, 9, 18. *1.Lo.G.;* 15. *2.Lo.E.;* 67. *L.2E.*

II.i.1. *Enter the King with diuers yong Lords, taking leaue for the Florentine Warre. . .*
5. *Lord. G;* 18, 47. *L.G.;* 24, 34, 38. *1.Lo.G;* 25, 35, 49. *2.Lo.E.*

III.i.1. *. . . Enter the Duke of Florence, the two Frenchmen. . .*
4. *1.Lord.;* 9. *French E.;* 17. *Fren. G.*
ii.47. *Enter Hellen and two Gentlemen.*
47, 76, 79, 86, 88, 91. *French E.* (or *Fren. E*) ; 49, 54, 72, 73, 98. *French G.* (or *Fren. G.*) ; 65. *1.G.*
vi.1. *Enter Count Rossillion and the Frenchmen, as at first.*
1, and below. *Cap. E.;* 3, and below. *Cap. G.*

As to the later scenes, I shall for the moment note only (1) that in IV.i. "one of the Frenchmen" reappears, designated in line 1 as *1.Lord E.* and later as *Lor. E., Lo.E.,* and *L.E.;* and (2) that in IV.iii. "the two French Captaines" appear, with the designations *Cap. G.* and *Cap. E.* In seven scenes altogether of the play French Lords appear, with a bewildering variety and complexity of designations. In the last three scenes, (III.vi, IV.i,iii), positive error in the designations has also presently to be dealt with. How has all this come about, and what is to be done about it?

The most striking peculiarity of these speech tags is the use almost throughout them of the capital letters *G* and *E.*

[1] The editions examined include: Clark and Wright's *Cambridge Shakespeare,* 2d. edition, 1891, referred to below as "Wright"; Rolfe's revised edition, 1898; Craig's text in the Arden edition, 1904, referred to as "Craig"; the Cambridge Poets edition, 1906, referred to as "Neilson"; the New Cambridge edition, 1929, referred to as "Wilson".

[2] The line numbering is that in Neilson's Cambridge Poets edition.

Capell suggested that these letters stand for the names of the actors to whom the parts were assigned; Clark and Wright[3] pointed out in the list of actors in the first Folio Gilbourne, Gough, and Ecclestone; Baldwin[4] positively identifies *G* and *E* with the last two; and Wilson[5] and others generally accept this view.

There are some difficulties, it may be admitted, with this assumption. There is no other example in Shakspere of such play-house annotation carried throughout a play, or limited to initials. If the original speech tags in the MS. were written as close to the text as is usual, there would be little room to insert the letters at the end of the tags, and the form "Lord E." precludes the assumption that they were set down just to the left of them or over them; they might perhaps, however, have been written beneath the line. But there are two considerations which strongly support the theory: (a) a number of the tags have a double symbol of discrimination, a number and a letter "1.Lord G.", "2.Lord E."; and (b) on literary grounds, as I shall show, it seems improbable that *E* and *G* designate the same two persons throughout the play. In default or other evidence these letters may be assumed to stand for actors' names.

We have, then, a play printed from prompt copy (or, as Wilson thinks,[6] from a transcript of prompt copy), with printer (or transcriber and printer) incorporating the prompter's notes and obliterating to a great extent the author's original form of speech tag. Sufficient indications of the original tags remain, however, to support a reconstruction of them. And though it must always remain uncertain whether the dramatist himself was completely consistent, the evidence of garbling is sufficient to justify an attempt to remove inconsistency in the speech assignments.

In this reconstruction it is important not to be influenced unduly by the prompter's notes. The *G* and *E* are not authentic; they may not always have been set down correctly in the MS; they may not always have been reproduced correctly in the Folio; they may not correspond always with

[3] *Camb. Sh.*, 1891, III. 260.
[4] *Organization . . . the Shn. Co.* 137.
[5] *New Camb. Sh.* 117.
[6] *Op. cit.* 103.

the author's intention as to continuity or differentiation of character. It is important also to bear in mind Shakspere's general practice in the use of numerical designations. He never, so far as I have observed, designates the first Lord speaking in a scene as "2 Lord"—if the tag bears a number it is "1 Lord"—yet all but one of the editions examined commit this error one or more times.

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The two French Lords become separable in III.vi, when one of them proposes the plot against Parolles and goes off at line 115 to "look my twigs", the other remaining at Bertram's invitation to accompany him on his visit to Diana. They can thereafter be thought of as the Parolles man and the Diana man. In IV.i. the Parolles man captures his bird. In IV.iii. the two are present at the unmasking of Parolles. They are confusingly designated in III.vi and IV.i, but their different functions are clear. The test of their separableness is in IV.iii. Here the Parolles man is called Captain Dumain (line 199), and the other Captain is called his brother (line 315; as also earlier in III.vi.117). In this scene in the Folio Captain Dumain is tagged *Cap. G.* and the Brother *Cap. E,* but the tags cannot conveniently be used by the modern editor because of the earlier confusions. "Captain Dumain" is in charge of the unmasking (though at line 116 "Brother" orders Parolles brought in). He is not in close touch with Bertram's affairs: at line 1 he asks if Bertram has his mother's letter, and at line 32 if Bertram will join the party; at line 52 he twits "Brother" with not sharing all Bertram's secrets (even if he is his confidant in the matter of Diana); at line 136, and again at line 143, he uses Muscovite jargon as he had done in IV.i. "Brother", on the other hand, at line 3 reports giving Bertram his mother's letter, at line 17 talks of the seduction of Diana, and at line 34 announces that Bertram will not arrive till after midnight. In this scene, as in the two earlier ones, there is no differentiation in the characters of the two Dumains, but there is a clear differentiation in their activity and their knowledge which justifies and indeed requires a consistent separation of the two persons. It is not possible to tell how Shakspere labelled them, though the *1.Lord. E.* of IV.i.1 suggests a Shaksperian *1.Lord.* As the scenes stand

in the Folio, "Captain Dumain" is *Cap. E.* in III.vi (except in line 117, where by someone's error he becomes *Cap.* G.); he is *1.Lord. E., Lor. E.,* etc., in IV.i; in IV.iii. he is *Cap. G.* Conversely, "Brother" is *Cap. G.* in III.vi (except for his last two speeches, in which he becomes *Cap. E*); in IV.iii he is *Cap. E.* To clear away the confusion some new tags should be affixed boldly, tags with no confusing numbers or letters. "Captain Dumain" and "Brother", as used above, are not very satisfactory, but the more explicit "Capt. 'Parolles'-Dumain" and "Capt. 'Diana'-Dumain" would expose their advocate to a charge of levity. Perhaps, as the Parolles man was apparently called by Shakspere *1 Lord* in IV.i., and as he is the first speaker in III.vi and IV.iii., we might in these three scenes best call him *1 Capt. Dumain* or *1 Dumain,* and his brother *2 Capt. Dumain* or *2 Dumain.*

Before working back from these scenes to the problem of the four earlier scenes, we may note how several modern editors have dealt with them. It will be sufficient, in the main, to follow the fortunes of the Parolles man, *1 Capt. Dumain,* in the hands of the editors.

Wright wrongly designates him as "Sec. Lord." in III.vi. and IV.i.; he then inconsistently makes him "First Lord" in IV.iii.

Craig designates him correctly as "First Lord" in III.vi. and IV.iii.; but in IV.i. he becomes "Second Lord".

Neilson designates him rightly as "1 Lord" at the beginning of III.vi, but retains the Folio's incorrect transposition of rôles in lines 117-25. He correctly calls him "1 Lord" in IV.i, but incorrectly "2 Lord" in IV.iii.

Wilson sees[7] that the Parolles man and the Diana man are confused in the Folio tags, and he endeavors not quite successfully to separate them. His first error lies in ascribing a sort of authority to the letters "G" and "E"; assuming that "E" rightly and regularly goes with "2" and "G" with "1"; and where a change in one of these seems called for, changing the number rather than the letter. In these scenes he designates "Cap. E." as "2.Lord". This leads to the

[7] *Op. cit.* 169.

unShaksperian practice of starting each of these scenes with a speech by *2.Lord;* though in IV.i. there is only one Lord present, whose speeches after the first *1 Lord* are marked merely *Lor.,* etc., plus the intrusive, unauthentic "E". His second error is in assigning to the Parolles man in IV.iii. the "Cap. G." speeches of the first 71 lines only [88 lines in Neilson], "after which", he says, "all is well in F." But all is not well. There would appear to be no theoretical reason for not giving the Parolles man all the "Cap. G." speeches of the scene, if he gets the first fourteen. Moreover Wilson's limited transposition of parts deprives the Parolles man of the Muscovite threats in lines 136 and 143, which are certainly his.

Rolfe's edition, alone among those I have examined, is consistent and correct throughout these scenes.

* * *

Having, as a result of the developments in these last three scenes, the two Captains Dumain definitely on our hands, we must re-examine the four earlier scenes to determine in which scenes they appear and how to designate them. Shakspere himself certainly did not bother, but the editor must.

I.ii. Most of the editors do not say whether the two Lords of this scene are to be identified with the Dumains, but Wilson[8] definitely so identifies them. This I believe to be a mistake. They express general sentiments of loyalty, and make brief comments on public affairs, like established members of the royal entourage. "2.Lord" (lines 15-17) refers to the war in Italy in the language of an older person, an onlooker not a possible participant:

> "It well may serve
> A nursery to our gentry, who are sick
> For breathing and exploit."

Their introduction among the "diuers Attendants" of the King is not like that of the "diuers yong Lords" of II.i. Their speeches should be tagged *1 Lord* and *2 Lord.*

II.i. The "yong Lords" of this scene are undoubtedly, as Clark and Wright suggested,[9] "divided into two sections

[8] *Op. cit.* 116, 125.
[9] *Op. cit.* III. 260.

according as they intended to take service with the 'Florentines' or the 'Senoys'." The King bids farewell to each group, but it is fair to assume that the text contains no response from the 'Senoys' party. The two young Lords who speak here are "the two Frenchmen" introduced with the Duke of Florence in the opening stage-direction of III.i., and the two Frenchmen of III.i. are identified as the Dumains by the opening stage-direction of III.vi. Here, then, the two Dumains first appear.

The first three speeches by a Lord are tagged in the Folio *Lord. G., L.G,* and *1.Lo.G.* respectively; the fourth is by *2.Lo.E.* I suggest that the author's tags will be recovered by eliminating the *G*'s and the *E;* the first two tags not carrying a number, as was often the case up to the point in a dialogue at which a second "Lord" or "Clown" was called for. All the editions I have seen assign the second speech, without authority or necessity, to *2.Lord.* I suggest that the first three speeches should be assigned to *1 Dumain,*[10] the fourth to *2 Dumain*, and the subsequent ones to the one or the other in accordance with the indications of the Folio text.

III.i. In this scene the two young Frenchmen have been sprinkled with court holy water and talk court dialect quite indistinguishably in their three speeches, the second and third even dividing one thought, like Rosencrantz and Guildenstern. The only uncertainty is whether they speak alternately, as most suppose, or whether "French E" (the second speaker) is to be identified, as by Neilson, with "1 Lord" (the first speaker). Probably we should read in alternation *1 Dumain, 2 Dumain, 1 Dumain.*

A point of real interest is that the first speech tag, *1.Lord.,* is one of the two in all these seven scenes, which is presumably as Shakspere wrote it. The *French E.* and *Fren. G.* are justifiable enough (in Florence), and might be thought the author's if it were not for the *1.Lord;* but they are presumably due to revision in the playhouse.

III.ii. The "two Gentlemen" who enter with Hellen at line 47 are not the Dumains, and of the editors noted only Neilson so regards them. The case against the identifica-

[10] A possible ground for assigning the second speech (by *L. G.*) to *2. Lord* is the fact that following it we have (l. 22) a speech tagged *Bo*[th]. But then we must assume the "G" of the speech tag to be an error for "E".

tion is clear. At line 65 we have the survival of a second author's speech tag, *1.G.* ("G." for "Gentleman", not for "Gough"). This and the stage-direction constitute sufficient evidence that we do not have here the two young Lords, particularly if this stage-direction be compared with those at the opening of III.i. and III.vi. Moreover the Dumains are busy gaining glory in the war.

The *French E.* and *French G.* of this scene completely lack the justification of the corresponding tags in III.i., and must be regarded as unintelligent revisions in the playhouse or the printing-house. It was perhaps the identity of the tags with those of III.i. which misled Neilson.

It is probable, it may be added, that the speech tags *Cap. E.* and *Cap. G.* of III.vi and IV.iii are also playhouse or printing-house sophistications. Shakspere, it is true, often changes his labels—strikingly in his tags for Dogberry and his crew in *Much Ado*—and in these scenes might have written *1.Cap.* and *2.Cap.* But we have no *1.Cap. E.* surviving, and in IV.i. we have weighty evidence on the other side, in *1.Lord E.*, etc.

The upshot of this examination of the seven scenes in which Lords, Gentlemen, and Captains appear may be stated briefly, if minor details be omitted. The two brothers Dumain appear first in II.i, again in III.i, and (one or both of them) more significantly, in individualized rôles, in III.vi, IV.i, and IV.iii. The Parolles man may conveniently be identified with the "1.Lord", "Lord G." and "French G." of II.i and IIIi; his brother with the remaining Lord of these scenes. They should probably be designated throughout as "1.Dumain" and "2.Dumain", or something similar. The two Lords of I.ii and the two Gentlemen of III.ii are not the Dumains. Of the modern editors all are in some degree incorrect and inconsistent, with the possible exception of W. J. Rolfe.[11] Most students will probably agree with Malone[12] that "the matter is of no great importance"; but I have gone through with it, in the words of Fluellen, "partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind—" a fair motto for most projects of "research".

[11] Rolfe may be wrong in assigning the speech beginning at II, i, 18 to "2. Lord".
[12] Variorum of 1821. X, 437.

II

"STAY THE KING"

In the opening lines of Act II Scene i of *All's Well that Ends Well* the infirm French king bids farewell to the young Lords who are off for the Florentine war, his last words (l. 23)[13] being "Farewell. Come hither to me." The young lords then exchange less formal and more fantastical farewells with Bertram and Parolles, who follow them out. At l. 63 Lafeu enters, and kneeling before the King, asks pardon "for me and for my message." Where is the King between l. 23 and l. 63?

The Folio is silent, but since Pope the majority of the editors have assumed that the King leaves the stage and returns. The various earlier versions of the supposed stage business need not be detailed here.[14] It finds its most recent elaboration in Wilson's New Cambridge edition. His stage-directions include: *" 'Enter the King' borne by attendants in his chair . . . "* (l. 1); *"he swoons and is carried to the couch, before which curtains are drawn"* (l. 23); *"at this, the curtains are drawn aside, discovering the King in his chair; attendants bear him forward"* (l. 48); *"The attendants set down the chair; Lafeu enters"* (l. 62). Wilson's interpretation follows essentially the view of the Cambridge editors. This view has been defended on the following grounds:

(1) In I.ii.73 the king required support by the arm of an attendant.

(2) His health has now declined further, for from ll. 66-67 of the present scene "it is clear . . . that he could neither kneel nor stand" (Wilson, 135).

(3) "It is also clear that he swoons at l. 23 and has to be carried away for treatment" (Wilson, 135).
"Come hither to me" (l. 23), is a summons to the attendants who bore him in, to carry him out.

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[13] Here and below the line numbers are from Neilson's Cambridge Poets edition.
[14] See Clark and Wright: Cambridge edition, III, 261; Brigstocke: Arden edition, 41-44.

(4) "Bertram and Parolles could hardly, consistently with the etiquette of a court, or indeed the rules of good manners (of which Shakspere had an instinctive knowledge), carry on [with the young Lords and between themselves, in ll. 24-62] a whispered conversation in the royal presence." (Clark and Wright, III.261).

(5) Bertram's words "Stay: the King" (l. 50) [variously punctuated, but meaning "Hold! here comes the King"] indicate the latter's re-entrance at this point, interrupting his private conversation with Parolles. One modern editor, Brigstocke (Arden, 44) would, like Pope, have the king re-enter with Lafeu at l. 63. But he, too, accepts the theory of an actual or technical exit by the king at l. 23.

(6) Pope was so convinced of the correctness of his reconstruction that he marked a new scene, Scene II, at line 63, where by his interpretation the King and Lafeu enter. Brigstocke (Arden, 44) thinks "he is probably right."

I venture to suggest, even in the face of this unanimity of opinion, that the Folio is correct, and the King does not leave the stage. Folio stage-directions, it is true, are frequently incomplete, particularly notes of exit and of stage business; but here a pair of directions are supposed lacking, one of them the very important *"Enter King."* In view of the modern tendency toward conservative treatment of the text, it seems safe to say that if the Folio text can be interpreted satisfactorily as it stands, the traditional editorial assumptions must go. In point of fact, the evidence advanced in support of these assumptions is mistaken, or ambiguous, or irrelevant.

(1) and (2). Though the King's health is impaired by the malady that doth his life besiege, there is no indication in the text or in stage-directions that in II.i he is materially worse than in I.ii. At the end of the scene he calls "Give me some help here, ho!" but how much help he requires is uncertain; it need not run to a litter or a couch. To offset this single remark we have the general vigor of his utterance throughout the scene, certainly not suggestive of great weakness, and particularly his positively lighthearted jesting with

Lafeu, in ll. 63-95. The crucial assumption "he could neither kneel nor stand" derives from an unnecessarily literal interpretation of ll. 66-67. Beginning with l. 64 the dialogue runs:

Lafeu. Pardon, my lord, for me and for my tidings. [="Give me gracious permission to come before you with a message."]

King. I'll fee thee to stand up. [="If you will rise from your knees, I will not merely pardon you but give you a messenger's fee for doing so!" The quibble seems obvious, though to Wilson (139) "The point . . . is lost." The line does not, as he thinks, imply that the King wishes Lafeu to help him to rise; nor, as Brigstocke suggests, (44), does *to stand up* = "if thou can'st make me stand up."]

Lafeu. Then here's a man stands that has brought his pardon.

I would you had kneel'd, my lord, to ask me mercy,
And that at my bidding you could so stand up.

[The last two lines probably glance at the King's infirmity, but they do not imply that he *could not* stand up, or rise from his knees. The primary meaning carried in the *so* may well be "so joyously, with so much alacrity of spirit, so bounteously pardoned." The whole passage plays with the idea of the ease with which pardon is attained, the absence of real need for it, and the desire of Lafeu to reciprocate. The jest is carried on in the King's facetious wish that before receiving reciprocal forgiveness he might have done something really calling for pardon—"broke thy pate." In any case, the interpretation of these lines is not material to the general question of the King's leaving the stage.]

(3) There is no ground whatever for the statement that the King swoons at l. 23 and has to be carried out. His words "Come hither to me" are intended to summon someone to his chair, more likely a nobleman than an "attendant". It is a perfectly obvious stage ruse whereby the King is enabled to engage in conversation aside, while the talk between the young men goes forward down the stage.

With regard both to the supposed helplessness of the King and to the swooning, it is reasonable to infer from Shakspere's practice that he would have indicated them explicitly, had they been in his mind. In *King John* (V.vii.27) we have the direction *"John brought in";* in *Henry VIII* (IV.ii.1) *"Enter Katherine Dowager, sicke, lead betweene Griffith, her Gentleman Usher, and Patience her Woman."*

In *Othello* (IV.i.40) the Moore comments on the "shadowing passion," precursor of his "Traunce"; in *Pericles* (V.i.224) the hero exclaims, before his agitation is subdued in slumber, "I am wild in my beholding." Again, in the *Winter's Tale* (III.ii.149), though Hermione's swoon is not noted in a stage-direction, Paulina's words make it plain. Is it not strange, then, that in *All's Well* the supposed swooning of the King should draw no word of solicitude or surprise from the lords? It could hardly have become so much a thing of custom as not to call for some remark like "Looke to the lady," or "He faints! my lord, my lord!"

(4) That talk in the presence of the King appears "unseemly" (Wilson, 138), or would have been so regarded by Shakspere, with the "instinctive knowledge" of good manners ascribed to him by the Cambridge editors, is to be doubted. See the conversation between Biron and Rosaline in the presence of the King of Navarre (*LLL,* II.i.111 ff.), or between Pembroke and Salisbury in the presence of King John (*KJ,* IV.ii.69 ff.), or between Brutus and Cassius at the Senate house, or between Hamlet and Ophelia at the play. In such matters, nice customs curtsy to dramatic convenience.

(5) The crucial line in the dialogue is indubitably Bertram's "Stay: the King." Thus punctuated, this response to the inquiry of Parolles, "What will ye do?" seems to support the traditional view that the King is re-entering the stage. But the Folio reads, "Stay the King." A reader not bothered by hypotheses of swooning and court etiquette would certainly take these words to be a direct reply to the question asked, meaning either (a) "Wait[15] for or upon the King"

[15] For this use of the word "stay" see Schmidt's *Sh. Lexikon,* II, 119, "stay," vb. 2g.

or (b) "Await the King's pleasure (with respect to my going to the war)." There are other possible interpretations, such as those of Pope and Johnson, which do not imply the entrance of the King at this point; but they involve a modification of the Folio pointing. Wilson declares that the interpretation " 'Stay behind' flatly contradicts" Bertram's statement (l. 33) "By heaven, I'll steal away." But it should be observed that the contradiction is a stroke in the characterization of this inexperienced, petulant, easily influenced boy. Parolles tells him to "steal away bravely"; Bertram repeats the phrase with energy, but then drops back with these words into his fated rôle of forehorse to a smock. The following speech of Parolles, "Use a more spacious ceremony", etc., which Wilson (138) thinks a "smoke screen" intended to deceive the King, is rather, I believe, to be taken as the natural next step in the conversation, as simply the sedulous effort of Parolles, finding his advice to steal away rejected, to reassert himself in the rôle of Bertram's counsellor. "What will ye do? Well, if you *will* stay behind and knuckle under, at any rate don't be so inadequate in your farewells to the departing heroes; get the tune of the time and the outward habit of encounter."

(6) The proposal of a new scene at l. 63 is out of line with the modern understanding of continuity in Elizabethan plays and need not be seriously considered, whatever one's theory regarding the movements of the King.

The natural interpretation of the Folio is that the King remains on stage during ll. 23-63, engaged in private conversation. The point would not have needed to be labored as I have done if so extensive a structure of misinterpretation of the text had not been erected in support of the opposing view.

EDITORIAL COMMENT AND REVIEWS

By S. A. T.

The University of Illinois Press has recently published an interesting and very readable study of John J. Lockhart, son-in-law and biographer of Sir Walter Scott, by Mr. Gilbert Macbeth[1]. Our readers will, no doubt, appreciate reading Lockhart's "noteworthy tribute to Shakespeare" which appeared in volume 2 (pp. 671-72) of *Blackwood's Magazine*. "You remember," he wrote, "what I have said of Shakspere, that he is an angelic being, a pure spirit, who looks down upon 'the great globe itself and all which it inhabits [*sic*],' as if from the elevation of some higher planet. He is, like Uriel, the angel of the sun, partaker in all the glories of the orb in which he dwells. Undazzled by the splendour which surrounds himself, he sees everything with the calm eye of intellect. It is true that, at the moment when he views any object, a flood of light and warmth are [*sic*] thrown over it from the passing sun of genius."

[1] *John Gibson Lockhart,* by Gilbert Macbeth; vol. xvii, nos. 3-4, of the "Illinois Studies in English Literature;" Urbana, Ill.; pp. 230, bib., $2.25.

Shakspere, from the viewpoint of religion, is discussed by Mr. A. J. Russell in one chapter of a book entitled *Their Religion* (published by Harper & Brothers for $2). The other persons whose religious views Mr. Russell discusses are Lincoln, Burns, Foch, Gladstone, Napoleon, Disraeli, Nelson, Dickens, Washington, Livingstone, Cromwell, Darwin, and Jesus of Nazareth. The author's style is lively, entertaining, discursive and not too journalistic. Mr. Russell is quite convinced that Shakspere was not a Catholic at heart, mainly perhaps because he seems "to identify himself with King John's defiant attitude towards the Papacy" and because he makes Cranmer prophesy at the baptism of Queen Elizabeth that "In her days every man shall eat in safety [and] God shall be truly known." Shakspere's "characteristic attitude towards the Unseen," we are told, "remains that of doubt, horror, and dismay." To Mr. Russell, our Shakspere "had the mind of the humanist; and [he continues] humanism, though it by no means excludes a belief in Christianity, has always in it a tendency to centre its interest upon this world, . . . to make man the measure of all things."

So far fairly good. But we are not so pleased to have readers told (*cf.* page 303) that the poet's father was imprisoned for debt. (Why does a man who can write as well as Mr. Russell can write say "imprisoned for same"? That's barbarous.) There is *no* evidence that John Shakspere was ever imprisoned. And what does Mr. Russell mean when he says (p. 304) that in Socrates and in Shakspere "the upper lobes" were abnormally developed? Does he mean the lobes of the ears? There are no "upper lobes" to the brain. And what, oh what, *does* he mean when he instructs us (page 305) that in the Shakspere portraits (the Droeshout engraving and the Stratford bust) "the frontal sinus, which gives that striking prominence to the brow of the acute observer, is practically imperceptible in both [Socrates' and Shakspere's] foreheads"? To think that all these years we had been taught that Shakspere was one of the acutest observers of men and nature who had ever clapped eyes on this under-world! We hope that Mr. Russell is more reliable and more sensible —and more accurate in his quotations —in the other chapters of his book.

AN AUSTRIAN BOOK

Professor Joseph Gregor's book on Shakspere* is one of the handsomest and best printed books on the greatest of the Elizabethans that we have known to come out of Austria. Professor Gregor's scholarship and industry are well known to Shaksperians. This book is in every way worthy of his reputation. Shakspere is discussed from every viewpoint and none of the results of modern research is wholly neglected. The 136 fine copper plates lend an indescribable charm and beauty to the book. Lovers of the theatre will enjoy the reproductions of scenes from productions of the plays in Vienna, Berlin, and elsewhere. The only objectionable features in the book are the reduced facsimiles of documents (especially that of a page of Massinger's *Believe As You List,* p. 450), the reproduction of Godfrey's antiquated drawing of the interior of an Elizabethan playhouse, and—a serious defect in a scientific book, especially in a manual—the absence of an index, and, above all, a moralistic attitude which warps the writer's esthetic and artistic judgments.

**Shakespeare: Der Aufbau eines Zeitalters,* Wien, Phaidon-Verlag, pp. 680, 3.75 M.

THE JEALOUS OTHELLO

It has been objected recently by some who cannot see Shakspere as a psychologist that Othello is an inconsistent creation, only a dramatic puppet in the hands of a clever practical playwright. If Othello had really been a man of a free and open nature, not easily jealous, and—what he was not—the soul of honor, it is said, he would have questioned Desdemona about her relations with Cassio immediately after Iago had begun to poison his mind against his beloved wife and his old and trusted friend. Presumably, Othello should have confronted his innocent wife with some such remark as "Honey" or "Dearest Chuck" or "Sweet, my friend honest Iago, informs me that you are—ahem—too intimate, as it were, with my handsome lieutenant. Is there any truth in this?" Of course, the lady would say no, and her honorable and chivalrous husband would believe her. Unfortunately, human beings in a romantic and Christian age are not so constituted. A non-neurotic, that is, a normal-minded man, is ashamed to confront his wife with a mere suspicion; to such a person the admission that he is jealous is too humiliating to be considered. He knows that she will deny her guilt if she is guilty, and he is not sure that he will believe her avowal of innocence. He has therefore no choice but to be silent, to bide the event. With the neurotic or psychopathic individual, such a man as Ford (in *The Merry Wives*) or Leontes (in *The Winter's Tale*), the matter is very different. The sufferer from pathological (obsessive) jealousy, or a disposition thereto, finds causes for jealousy in trifles even lighter than air and never wearies of giving vent to his obsession. As the jealous Adriana (in *The Comedy of Errors,* V, i, 62-66) says (with some slight modifications);

> "It [is] the copy of [his] conference:
> In bed, he [sleeps] not for [his] urging it;
> At board, he [feeds] not for [his] urging it;
> Alone, it [is] the subject of [his] theme;
> In company, [he] often [glances] it."

Here is good, sound psychology. Othello acts as he does because his creator knew him to be a normal-minded individual, not the psychopath his critics would make him.

USURY AND *THE MERCHANT*

One of our members, Professor Draper, one of the most industrious and most scholarly and most original-minded Shaksperians in America, has published (in *Modern Philology,* August issue) what is probably an exhaustive and accurate study of usury in Elizabethan England. He expresses the view that in *The Merchant* Shakspere was interested more in holding up usury to the scorn of the multitude than in exploiting their "anti-Semiticism." He is also of the opinion that Shakspere's portrayal of Shylock is lacking in that human sympathy which is so outstanding a characteristic of this greatest of all dramatists, presumably because the poet himself felt so keenly on the subject of usury. This view does not appeal to us, for the following reasons:

1. Shylock is not portrayed unsympathetically; he is, in fact, so sympathetically drawn that in the opinion of some critics Shakspere has not only defeated his purpose of making him odious and contemptible but has alienated our respect from Shylock's gentile enemies and persecutors;

2. The antisemitic element is stressed throughout the play by the constant iteration of the word "Jew," not once in a complimentary or favorable sense, and by the repeated linking of the words "Jew" and "devil";

3. Shakspere could not really have had any strongly hostile attitude against usury, seeing that he provided in his will that his executors should invest his bequest to his daughter Judith at ten per-cent;

4. If Shakspere had wished to write a play aimed at usury, he would have made his purpose clear, would not have woven his story around a forfeiture of a pound of flesh, would have made a gentile banker or moneylender his villain, would have stipulated a high rate of interest for the loan and would have shown its ruinous consequences upon the borrower. Antonio is ruined (temporarily) by storms at sea (?), not by exorbitant interest charges.

AN IMMORTAL FLY-SPECK

In the current issue of *The Colophon* our esteemed friend and fellow-member, Professor Robert M. Smith, one of the most sensible and level-headed Shaksperians living, has an essay on a fly-speck which has made history. This tiny fly-speck, no bigger than an ordinary period, has bridged the gap from oblivion to immortality and has found a mausoleum in the capitol of the United States. Not to keep the reader in further suspense, we shall say that the essay is entitled "Fly-specks and Folios" and deals with a title-page of the First Folio which at one time was the treasured possession of Mr. Halliwell-Phillipps,* the most devoted Shaksperian that ever lived, then of Mr. Marsden Perry, the distinguished American collector, and is now enshrined in the marvellous Folger library in Washington. Until the appearance of Dr. Smith's essay this title-page was supposed to be a unique Shaksperian item and to differ from all others in existence in having an italic colon, instead of a period, after the word "Copies" on the sixth line of the title-page, just above the portrait. Now Dr. Smith discovers, after an hour's study, that this unique colon is not a colon but a black period capped by a tiny, roundish, brown spot which looks exactly like many other such brown spots on the page, and which, he thinks, are specks made by unrespecting flies. But he is not certain whether the brown dot was not made with ink and, if so, whether it

*He paid 100 Guineas for it in 1864.

was not placed there by a forger, perhaps by a shrewd salesman or possibly by antiquarian Mr. Halliwell himself. This momentous question could have been determined easily enough, and all doubts resolved, with a minute drop of dilute hydrochloric acid, or even with only a drop of water. But we doubt that such a test will ever be made. This fly-speck—for it probably is that —is destined to continue to bask in the shadow of the Library of Congress on one side and of the Supreme Court of the United States on another, and to be subject for learned debate "to the end of time."

A NEW ANTHOLOGY

The biggest and heaviest $4.35 worth of literature we ever saw or handled is undoubtedly Messrs. W. W. Norton & Company's anthology, **The English Drama, 900-1642,** edited by Ed. W. Parks and Professor Richmond C. Beatty. In its 1504 pages, weighing three pounds, the student will find thirty-three of the most interesting and significant dramatic compositions in the English language, including two translations from the Latin (the **Miles Gloriosus** and **Thyestes**), four masques (Sidney's **Lady of May,** Daniel's **Twelve Goddesses,** Jonson's **Oberon,** Milton's **Comus**), eight pre-Elizabethan plays and interludes (**Robin Hood and the Friar, Everyman,** John Heywood's **A Merry Play,** etc.), nine pre-Shaksperian plays (three by Marlowe), eleven by Shakspere's contemporaries (three by Jonson) and his immediate followers. The selection is, on the whole, as judicious as one has a right to expect. Each play is preceded by a brief account of the author and of the composition. Footnotes explain some of the most difficult passages found on the page. As far as the book itself goes, that is, the paper, the typography, the printing, and the binding, this volume is all that can be desired.

We have, however, some misgivings regarding the editorial work. In the time at our disposal we have examined only the first act of **The Two Noble Kinsmen** (the only Shaksperian play in the book) and there we find such things as we cannot approve of. In the first place, a modern edition of an Elizabethan play should be either an exact reprint of some original or a wholly modernized rendering; it should not be a hotchpotch of both. The punctuation should be either grammatical or rhetorical, above all it should be sensible, consistent, and intelligible. The punctuation in this book is—as in the volumes of the new "Cambridge" **Shakspere**—lawless, confused, unintelligible and atrocious. (Lines I, i, 176-178, for example, read thus: "When her Arms/ Able to lock Jove from a Synod, shall/ By warranting Moonlight corslet thee," although commas are required after "Arms," after "shall" and after "Moonlight.") There is no logic apparent in the editors' use of the hyphen in compound adjectives; they print "Larks'-heels trim," "blood-sized field," "ill-dealing fortune," "quick-eyed pleasure," and then treat us to "heart pierced demonstration," "best tempered pieces," "all royal Brother," etc. The retention of the capital initials of some words, even of unemphatic adverbs (e.g., "Jump" in I, ii, 40) is absurd. As regards the retention or rejection of elisions the editors are more inconstant and variable than the moon. The footnotes are too few for a modern student; there is not one Harvard graduate in a thousand who could read a page of this play intelligently without more assistance than these editors give him. Asides are never marked. Departures from modern accentuation are not indicated. But undoubtedly the worst feature of this work is the unpardonably bad text. In the prologue (line 26) we find "take" (the 1634 quarto reading) for "tack" (the reading of all later editions and unquestionably correct; no footnote explains that "take" means "tack"); in line 32 we find "must needs" for "needs must"; in I, i, 87, we find "prize" for "poise"; in I, ii, 97, we find "drugged" for "dregg'd"; in I, ii, 109, we have "come" for "comes" (Colman's reading) or "came" (the original reading); in I, iii, 68, a superfluous "oh" is introduced for no reason; in line 71 of this scene we find "did" for "died," and in I, iv, 32, we have "waft" for "waste." This is, we are sorry to say, both bad editing and bad proof-reading.